1924 1944

M-G-M ANNIVERSARY

Who's WHO

at

METRO
GOLDWYN
MAYER

★

20 YEARS OF LEADERSHIP

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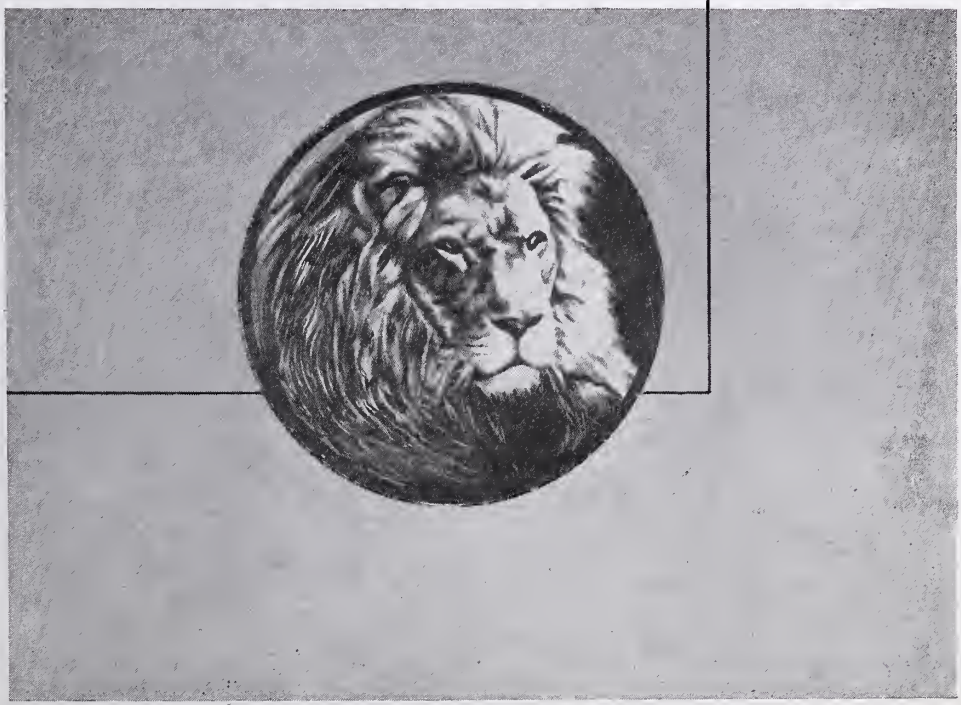
Who's Who at METRO-GOLDWYN-MAYER



Facts....

About the World's Greatest Studio

METRO-GOLDWYN-MAYER Studios, covering 172 acres, is in itself a huge city within Culver City, California. Marking on June 24, 1944, twenty years of the highest achievement in providing screen entertainment for the world, Metro-Goldwyn-Mayer has been the standard bearer of the motion picture industry, surpassing all competitors with its great stars, outstanding directors, world famous authors and leaders in all other arts and crafts necessary to the making of motion pictures.

Lot 1, which covers 44 acres, contains all sound stages, administrative and auxiliary buildings, to the number of 177.

* * *

Lot 2, covering 37 acres, with its permanent exterior sets is a cross section of the main streets of the world—New York, Chicago and European capitals, including Carvel, the home town of the Hardy Family.

* * *

Lot 3, a tract of 91 acres, contains outdoor settings, a zoo, a lake, streams and huge garden for the growing of trees, shrubs and lawns.

* * *

Thirty sound stages hum continually with the production of M-G-M pictures. A special building houses the cartoon department, where Technicolor cartoon films are produced.

* * *

The average number of employees, not including extras, aggregates more than 4000. More than 170 arts and crafts are represented among them. The Studio Club, a mutual benefit organization of employees, has a membership of 2500.

* * *

The studio maintains its own police department of 75 members, headed by Chief W. P. Hendry, which is as systematically organized and highly trained as any metropolitan force. There is also a modernly equipped fire department.

* * *

A telephone exchange within the studio has more than 1200 stations. Approximately 3000 persons eat in the commissary daily.

In its large zoo are trained elephants, water buffalo, deer, monkeys and other animals.

* * *

The make-up department has handled as many as 2,700 persons an hour.

As many as 5000 persons have been garbed and equipped in the wardrobe department in a single day.

* * *

Within the studio is its own industrial center, a railroad, tram system, lumber yards, shops, foundries, carpenter and machine shops, and other construction necessities. Anything can be manufactured in its shops . . . from the most microscopically exact mechanical device to a locomotive.

* * *

The casting office has handled as many as 12,000 calls in a day, and more than 2,000,000 items of music are in the music department library.

* * *

The research department supplies information for an average of 500 queries a day to give accuracy and authenticity to films in production.

* * *

The studio laboratory prints an average of 150,000,000 feet of film annually, for release prints, in addition to 25,000,000 feet of negative and 29,000,000 feet of prints for rushes.

* * *

Within the studio's boundaries there is contained storage capacity for 11,227,178 gallons of water to meet any emergency occurring within its gates or the surrounding community.

* * *

The electricity generated by the M-G-M electrical plant could easily supply light for a city of 25,000 population.

METRO-GOLDWYN-MAYER
Stars
1924 · 20 YEARS OF LEADERSHIP · 1944

Biographies....

OF THE FOLLOWING
PLAYERS APPEAR IN
SUBSEQUENT PAGES

ABBOTT & COSTELLO
FRED ASTAIRE
LUCILLE BALL
LIONEL BARRYMORE
WALLACE BEERY
LARAINE DAY
MARLENE DIETRICH
ROBERT DONAT
BRIAN DONLEVY
IRENE DUNNE
JUDY GARLAND
GREER GARSON
KATHRYN GRAYSON
KATHARINE HEPBURN
VAN JOHNSON
GENE KELLY
HEDY LAMARR
MYRNA LOY
GEORGE MURPHY
MARGARET O'BRIEN
SUSAN PETERS
WALTER PIDGEON
WILLIAM POWELL
MICKEY ROONEY
GINNY SIMMS
RED SKELTON
ANN SOTHERN
SPENCER TRACY
LANA TURNER
ROBERT WALKER
ESTHER WILLIAMS
ROBERT YOUNG

Abbott and Costello

BUD ABBOTT, the tall slender half of the Abbott and Costello zany partnership, feels he was probably destined for the life he lives. For once, Lou Costello, the short, roly-poly member of the team, won't argue with his pal. Lou has felt the same way for as long as he can remember, even in the days when he was only a laborer at the studio where he now is a comedy star.

Abbott was reared in show business. His father was Harry Abbott, advance man for Barnum and Bailey circus, his mother was Ray Abbott, star bareback rider. Bud was born in Atlantic City on Oct. 2, just as the show was preparing to go into winter quarters.

Later, his father launched a chain of burlesque theaters, and Bud worked in the box office, gradually drifting from that into a comedy turn on the stage.

Costello's theatrical background was not so foreordained. He was born Louis Francis Cristello, in Paterson, N. J., on March 6. His father, Sebastion Cristello, was a naturalized Italian engaged in the prosaic insurance business. His mother, Helene, was an Irish nonprofessional.

It wasn't until Lou completed high school in Paterson and journeyed to Hollywood that he became mixed up in show business. He landed a job on the labor gang at Warner Brothers. A short time later, he moved over to Metro-Goldwyn-Mayer, in the same capacity.

Finally he met Helene Costello, daughter of the screen idol of his kid days, Maurice Costello, and through her went to work as a stunt man. He also changed his name to Costello in tribute to his cinema hero.

Hired to double for Dolores Del Rio—of all persons—in *Trail of '98*, he made a leap from the second-story window of a burning building. On leaving the hospital, he caught a wildcat bus aiming in the general direction of Brooklyn. But the driver left him behind in St. Joseph, Mo., broke and decidedly discouraged.

A burlesque troupe landed in town a few days later, offering Lou his long-sought opportunity. He was soon traveling on burlesque wheels, earning $45 a week. Two years later Abbott and Costello, as separate acts, chanced to be booked on the same bill at a Brooklyn theater.

"Why don't you guys spot your acts together," the manager casually suggested. They tried it out at a matinee performance, and by the night performance they were a hit. Since that day they have never been separated in their careers as actors.

Abbott and Costello, as a team, continued to wow burlesque audiences for seven years. Then, in 1938, they appeared on Kate Smith's radio program. "I'm a ba-ad boy," a phrase that Lou had written 100 times on a blackboard years before as a school punishment, became a byword of American radio listeners.

In 1939, they starred for the first time on Broadway in *Streets of Paris*, and a year later they were on the screen in Hollywood. Their first picture was One *Night In the Tropics*, followed swiftly by their initial starring film, *Buck Privates*.

In 1942, they made their first picture for Metro-Goldwyn-Mayer, the studio where Costello last had worked as a laborer. It was *Rio Rita*, and came in the same year that they were named the number one boxoffice attraction in motion pictures. Their latest picture, *Lost In a Harem*, marks their most elaborate film musical comedy to date.

LIFELINES

Bud Abbott, born William Abbott, Atlantic City, N. J., Oct. 2, son of Harry Abbott, circus advance man, and Ray Abbott, bareback rider; Educated, high school, Brooklyn; Height, 5 feet 11 inches; Weight, 150 pounds; Hair, brown; Eyes, blue; Occupations, seaman, laborer, actor; Married, Betty Pratt, 1919.

Lou Costello: Born Louis Francis Cristello, Paterson, N. J., March 6, son of Sebastion Cristello, insurance broker, and Helene Cristello; Educated, high school, Paterson; Height, 5 feet 4 inches; Weight, 195 pounds; Hair, brown; Eyes, brown; Occupations, laborer, stunt man, actor; Married, Ann Battler, 1931; daughters, Patricia, 7, Carole Lou, 5.

Teamed in vaudeville, 1930; Kate Smith radio program, 1938; Plays *Streets of Paris*, 1939.

Pictures: One *Night In the Tropics*, *Buck Privates*, *In the Navy*, 1940; *Hold That Ghost*, *Ride 'em Cowboy*, *Keep 'em Flying*, 1941; *Rio Rita*, *Pardon My Sarong*, *Who Done It*, 1942; *It Ain't Hay*, *Hit the Ice*, 1943; *Lost In a Harem*, 1944.

Fred Astaire

THERE'S nothing slow about them now. But it was with dragging feet that, as a tow-headed urchin of four, Fred Astaire went reluctantly to dancing school in Omaha, Neb., his nimble sister two jumps and a year and a half ahead of him. Kidlike, he "just tagged along." Dancing meant nothing in his young life, and he wanted none of it. But one day the teacher coaxed him out on the floor to try some steps.

Progress was rapid, though by no means smooth. Within a year both Fred and his sister Adele were stepping at such a lively gait that their mother, bent on a stage career for her talented offspring, took them to New York. Fred was five when the two of them made their first vaudeville appearance in Paterson, N. J. There were other scattered "dates" in the same region.

Fred was eleven when he and Adele made their New York debut, destined to be a debacle, at Proctor's Fifth Avenue Theater.

But there was no keeping good feet down. Practice kept up unflaggingly for six months. Once again the hopeful pair gave it a try, this time with a new "act" of singing and dancing. All went well enough at the old Union Square Theater in Fourteenth street, where Will Rogers first spun jokes with his rope. For six years or more the young people, accompanied by their mother, toured the country in vaudeville.

Fred had reached the age of seventeen when the Astaires, as they came fondly to be known, made their initial appearance in a Broadway production. It was Over *the Top*, with Ed Wynn and Justine Johnson. They never returned to vaudeville.

By that time they had brought to their inspired dancing a youthful freshness and gaiety. They were the first to let humor slip, almost slyly, into their dances.

The Astaires danced together for twenty-six years. The magic spell of their dancing was broken when they went to London in *The Band Wagon* and Adele retired from the stage in 1930 to marry Lord Charles Arthur Cavendish, whose death occurred in March of 1944.

Dancing Lady was Astaire's first film. After its preview he returned to Broadway to again appear in *The Gay Divorcee* on the stage. His next screen venture was *Flying Down To Rio*. When it was released he was hailed as a new picture star, and was soon back before the cameras again in Hollywood. The screen rights of his stage success *The Gay Divorcee* were purchased as his next film vehicle, and its phenomenal success launched Astaire in a string of hit pictures, including *Roberta, Top Hat, Follow The Fleet, Swingtime, Shall We Dance, Carefree, Damsel In Distress, The Castles* and *Broadway Melody of 1940*.

Fred Astaire's dancing partners in motion pictures have included Joan Crawford, Ginger Rogers, Eleanor Powell, Rita Hayworth, Paulette Goddard, Marjorie Reynolds, Joan Leslie, and Lucille Bremer.

By this time Astaire was firmly entrenched as the screen's greatest filmusical and dance star. He further clinched this honor with such remembered films as *Second Chorus, You'll Never Get Rich, Holiday Inn, The Sky's The Limit*, and gathers new laurels in the greatest of all his film vehicles to date, *Ziegfeld Follies*.

Astaire lives in a Beverly Hills home with his wife and three children, Peter, Fred, Jr., and Phyllis Ava. Golf is his chief recreation and he also writes songs, plays the piano, clarinet and accordion.

LIFELINES

Born, Fred Austerlitz, May 10, in Omaha, Neb.; educated, Highwood Park, N. J., public school and by private tutors; married, 1933, to Phyllis Baker, of Boston; height, 5 feet 9½ inches; weight, 154 pounds; hair, brown; eyes, blue. Occupations, dancer, actor, composer.

Plays: Appeared in vaudeville, *Over the Top, Passing Show of 1918, Apple Blossoms, The Love Letter*, New York, 1916-20; starred with sister, Adele, in *The Bunch and Judy, For Goodness Sake*, 1921-23; *Stop Flirting*, London, 1923-25; *Lady Be Good*, New York and London, 1926-27; *Funny Face*, New York and London, 1927-28; *The Band Wagon*, New York and London, 1929-30; starred alone in *Gay Divorcee*, 1932.

Pictures: *Dancing Lady, Flying Down To Rio*, 1933; *The Gay Divorcee, Roberta, Top Hat, Follow the Fleet, Swing Time, Shall We Dance, Damsel In Distress, Carefree, Story of Vernon and Irene Castle*, 1934-39; *Broadway Melody*, 1939; *Second Chorus, You'll Never Get Rich*, 1941; *Holiday Inn, You Were Never Lovelier*, 1942; *The Sky's the Limit*, 1943; *Ziegfeld Follies*, 1944.

Lucille Ball

HER triple assets as a fine actress, a rare Titian beauty and the possession of a personality plus have rocketed Lucille Ball to a solid and deserving screen stardom. While her rise has been speedy in Hollywood, it was not always so. She came up the hard way, via the Broadway stage and modelling, and after breasting a series of misfortunes that would have deterred one less hardy and courageous.

Born in Butte, Montana, on August 8, she spent her childhood in Jamestown, N. Y.

Her mother, a concert pianist, enrolled her in the Chautauqua Institute of Music for two seasons. Later, Lucille entered the John Murray Anderson Dramatic School in New York. After a year, her teacher admitted that Lucille was wasting her money. Lucille went job hunting. She found one with Florenz Ziegfeld's *Rio Rita*, in the third roadshow. After three weeks of rehearsal she was dismissed. For a while, Lucille jerked sodas. Next came a chance to model for a wholesale house at $25 a week. This led to an excellent opportunity with Hattie Carnegie. Lucille stayed with the famous designer five years and became one of the top models of the country. An automobile accident almost ended Lucille's career and life. The doctors said she would recover, but never walk again.

After three gruelling years of perseverance, grit, and unending patience, she again went back to modelling.

As "The Chesterfield Girl" of magazine ads and bill boards she was discovered by Hollywood and offered a showgirl role in Eddie Cantor's *Roman Scandals*.

A Columbia contract followed her screen debut and she sent for her mother, grandfather and sister. The morning following her wire to them, Columbia's stock company was dissolved. By the time her family arrived Lucille had a job as an extra at Paramount.

A role in *Roberta* proved a turning point. She was awarded an RKO contract. Lucille was the mainstay of the studio Little Theater. She did everything from playing leads to small bits. The second lead in one of her first big pictures, *The Girl From Paris*, won her another chance at Broadway in *Hey, Diddle, Diddle*.

She returned to Hollywood for *Stage Door*, and *Too Many Girls*. In the latter she co-starred with Desi Arnaz, Cuban heartbreaker. And on November 30 of that same year, 1940, they were married at Greenwich, Connecticut.

In her seven years at RKO she made twenty-five pictures, even a western. Then on her birthday in 1942, she signed a long-term contract with Metro-Goldwyn-Mayer. Her first picture under that deal was also her initial bow in Technicolor. With Red Skelton, Lucille appeared in *Du Barry Was a Lady*. Two other successful stellar roles followed in *Best Foot Forward* and *Meet The People*.

She is 5 feet, 6 inches tall, weighs 120 pounds, has blue eyes, freckles, china white skin, and strawberry red hair. She insists on washing her own stockings, loves feathers, fussy negligees, small hats, slacks, steak, raw onions, frilly night gowns, never wears white, believes Hedy Lamarr the most glamorous star, Bette Davis the best actress. She also likes blue, flowered wallpaper, old china, knitting, chickens, her three cocker spaniels, three-inch heels, oversized handbags and she sleeps in a bed 7x7 feet!

LIFELINES

Born Lucille Ball, in Butte, Montana, August 6, daughter of Fred and Desiree Ball. Educated, Celleron High, Chautauqua Institute of Music, John Murray Anderson Dramatic School of N. Y. Married to Desi Arnaz, November 30, 1940. Height, 5 feet, 6 inches; weight, 120 pounds; Eyes, blue; Hair, strawberry blonde; Occupations, showgirl, soda jerker, fashion and commercial model, extra, stock girl.

Stage plays, *Hey Diddle Diddle*, Broadway, 1938.

Pictures: *Roman Scandals, Moulin Rouge, Nana, Broadway Bill, Carnival, Roberta, Chatterbox, Winterset, Stage Door, The Affairs of Annabel, Room Service, Beauty For the Asking, Panama Lady, That's Right, You're Wrong, You Can't Fool Your Wife, Too Many Girls, Top Hat, Follow the Fleet, The Girl From Paris, Go Chase Yourself, Annabel Takes a Tour, Next Time I Marry, Twelve Crowded Hours, Five Came Back, The Marines Fly High, Dance Girl, Dance, Valley of the Sun, Look Who's Laughing, A Girl, A Guy and a Gob, The Big Street, Seven Days Leave*, up to 1941; *Du Barry Was a Lady*, 1942; *Best Foot Forward* and *Meet the People*, 1943; *Ziegfeld Follies*, 1944.

Lionel Barrymore

HOLLYWOOD, like Broadway and the nation at large, regards with affection what is known as the Barrymore tradition. It is the essence of all that is the theater.

The tradition has been ably maintained by Lionel Barrymore, the dean of stars, since the death of his younger brother John. Their sister Ethel keeps it perennially alive in the theater.

This shaggy-browed son of Maurice Barrymore and Georgia Drew is probably the only actor in the world who can dare to play any part in a story and make it a starring role.

Lionel Barrymore was born in Philadelphia, April 28, 1878. He first breathed the air of a fine old Quaker City home, although it was permeated with the atmosphere of the theater, naturally. He made his stage debut at 5 with his illustrious parents.

Aside from his abiding devotion to his profession, Barrymore is versatile in other fields. His etchings rank him among the foremost artists of the day and he is a music composer of considerable note. He has been an illustrator and also a motion picture director.

He was educated in New York and by private tutors, attending Seton Hall, at Orange, N. J., where he came to know Thomas A. Edison, who lived in the town. At 18, young Barrymore appeared on the stage with his grandmother, Louisa Drew, but quit to study art in Paris. Returning, he was an illustrator for a year, then joined his brother John in Du Maurier's *Peter Ibbetson*.

There never was any question of his forte. He became a star with his performance in *The Copperhead*. Following in *The Claw*, he appeared with Irene Fenwick, formerly of musical comedy. They were together again in *Laugh, Clown, Laugh*. marrying on July 14, 1923. Their romance until her death in 1936, was one of the most ideal in the profession. They starred together in *Taps on Broadway*.

In 1926 he joined the Metro-Goldwyn-Mayer organization to star in *The Barrier*. When sound came to the screen Barrymore turned to directing. He triumphed with *Confession*, then later he moved a microphone for the first time. He later directed *The Rogue Song*, with Lawrence Tibbett, *Ten Cents a Dance*, with Barbara Stanwyck, then returned to acting in *Madame X*, starring Ruth Chatterton. In *A Free Soul*, with Norma Shearer, he won an Academy Award. Since then he has starred in scores of pictures.

Barrymore has been the recipient of singular honors. In 1928 he was awarded the Speech Arts Medal. Every year he broadcasts the role of Scrooge in *A Christmas Carol*. He is a member of the Society of American Etchers.

Barrymore is six feet tall, with penetrating steel blue eyes beneath shaggy white brows. His once brown hair is white now, a picturesque mane familiar to millions.

He lives in San Fernando Valley, where he raises a variety of flowers, specializing in roses. He also grows Indian corn and breeds razorback hogs, paints and writes music.

LIFELINES

Born, Philadelphia, April 28, 1878. Father, Maurice Barrymore. Mother, Georgia Drew. Educated by private tutors and at Seton Hall, Orange, N. J. Married, Irene Fenwick, July 14, 1923. Height, 6 feet. Weight, 155 pounds. Eyes, blue. Hair, white. Occupations, artist, illustrator, composer, director, actor.

Important roles: Starred on stage in *The Copperhead, The Jest, Peter Ibbetson, The Claw, Laugh, Clown, Laugh*, and others. Pictures: *The Yellow Streak*, 1915; *The Copperhead*, 1920; *The Splendid Road*, 1925; Joined Metro-Goldwyn-Mayer in 1926, in *The Barrier* and *Temptress*. In 1927, *The Show, The Thirteenth Hour, Love;* 1929, *The River Woman, Gotham, Alias Jimmy Valentine, The Mysterious Island, West of Zanzibar;* 1931-32, *Yellow Ticket, Arsene Lupin, Broken Lullaby, Grand Hotel, Washington Masquerade, Rasputin and the Empress;* 1933, *Reunion in Vienna, Sweepings, One Man's Journey, Looking Forward, Dinner at Eight, The Stranger's Return, Night Flight, Should Ladies Behave, Her Sweetheart, Christopher Bean;* 1934, *This Side of Heaven, Treasure Island, The Girl From Missouri, David Copperfield, Carolina;* 1935, *The Little Colonel, Mark of the Vampire, Public Hero No. 1, Ah, Wilderness!, The Return of Peter Grimm;* 1936, *The Voice of Bugle Ann, Devil Doll, Gorgeous Hussy, Camille, Road to Glory;* 1937, *Family Affair, Captains Courageous, Saratoga, Navy Blue and Gold;* 1938, *A Yank at Oxford, Test Pilot, You Can't Take It With You;* 1939, the *Dr. Kildare* pictures, *Let Freedom Ring;* 1940, *On Borrowed Time, The Bad Man, The Penalty, Lady Be Good;* 1942, *Dr. Gillespie* series; *Tennessee Johnson;* 1944, *A Guy Named Joe, Three Men in White*.

Wallace Beery

WALLACE BEERY, in private life, or on the screen, is much the same in at least one notable characteristic. His corrugated face and rasping voice create an impression of harshness that is invariably belied by his actions. He is as gentle as a St. Bernard.

Beery was the youngest of three sons of Noah Beery, a Kansas City policeman, and wife Margaret. He was born on April 1.

His older brother, William, finished school and joined the Forepaugh-Sells circus. Noah, the second brother, left the seventh grade to brave New York for a job in musical comedy. Wallace, known then as Jumbo, due to his size, ran away as a fourth-grade school boy, "bumming" his way to Mobile.

When he returned he persuaded his father to get him a job in a roundhouse. After six months of it he sought a tougher job as a riveter. That kept him too much in one place, so young Beery joined the Ringling circus as an elephant tender. For several years he worked at that odd calling, then joined his brother Noah, in New York.

To this day, Beery occasionally breaks into song, usually in comparative seclusion. It might be the result of his first job in the theater in the chorus of Henry W. Savage's *Babes In Toyland*. That was in 1904. In those days he sang all right, because he went on in *The Balkan Princess, The Prince of Pilsen*, and *The Student Prince*. The theater held him until 1913 when he joined the old Essanay Film Company in Chicago.

His success led him to form his own company which he took to Japan to film pictures. Returning to Hollywood, wiser but not the least disillusioned, Beery became a free-lance actor and appeared in many notable pictures including *The Four Horsemen* and *Behind the Door*. In this period he married Gloria Swanson, from whom he was subsequently divorced. He married Rita Gilman, of Roanoke, Va., in 1924, and in 1931 they adopted Carol Ann, nine months old daughter of her cousin, who made her screen bow with Beery in *Rationing*.

In a series of comedies with Raymond Hatton, Beery appeared in a picture called *Now We're in the Air*, which awakened his interest in aviation. He became an accomplished pilot and in 1940 acquired his ninth plane with 7,000 flying hours on his log.

The world still remembers Beery's teaming with the late Marie Dressler in 1930, in *Min and Bill*. A year later he won the Academy Award for *The Champ*, for Metro-Goldwyn-Mayer. He received the Italian award for his characterization in *Viva Villa*, in 1934.

He owns a ranch in the famous Jackson Hole country in Wyoming, where he hunts and fishes. He has another in Idaho, both with landing fields. Until the war he commuted from Hollywood by air for his out-of-door activity with gun and rod. Beery holds the rank of Lieutenant Commander in the U. S. Naval Air Force Reserve, and is an officer of the California Aero Patrol.

He and Rita Gilman were divorced in 1939.

Beery is six feet, one inch in height, weighs 225 pounds and his hair a sandy brown, only lightly touched with gray.

LIFELINES

Born, Kansas City, April 1; Parents, Noah and Margaret Beery; Educated, grammar school, Kansas City; Married, Gloria Swanson, Rita Gilman; Height, 6 feet, 1 inch; Weight, 225 pounds. Eyes, brown. Hair, brown. Occupations, roundhouse worker, riveter, elephant trainer, actor.

Important plays, *Babes In Toyland, Balkan Princess, Prince of Pilsen, Student Prince*, and others. Pictures starting in 1913 with Essanay, Paramount and M-G-M: *Stairs of Sand, Behind the Door, Four Horsemen, Spanish Dancer, The Devil's Cargo, Adventure, Pony Express, Behind the Front, We're In the Navy Now; Fireman, Save My Child; Now We're in the Air, Wife Savers, Partners in Crime, The Big Killing, Beggars of Life;* 1929, *Chinatown Nights, River of Romance;* 1930, *The Big House, Min and Bill;* 1932, *The Champ, Hell Divers, Grand Hotel, Flesh;* 1933, *Tugboat Annie, Dinner at Eight;* 1934, *The Bowery, Viva Villa, Treasure Island, The Mighty Barnum;* 1935, *West Point of the Air, China Seas, O'Shaughnessey's Boy, Ah, Wilderness!;* 1936, *A Message to Garcia, Old Hutch;* 1937, *The Good Old Soak, Slave Ship;* 1938, *Bad Man of Brimstone, Port of Seven Seas, Stablemates;* 1939, *Stand Up and Fight, Thunder Afloat;* 1940, *The Man from Dakota, 20-Mule Team, Wyoming;* 1941, *The Bad Man, Barnacle Bill, The Bugle Sounds;* 1942, *Jackass Mail; Salute to the Marines;* 1943, *Rationing;* 1944, *Gold Town*.

Laraine Day

THE Ute Indians held a great powwow when Laraine Day was born. They had long known of the White Man's miracles, but this was one of especial significance, for here was a white papoose side by side with another in duplicate. Twins were a rare sight to the Utes, and there was much rejoicing.

The scene was in Roosevelt, Utah. The newcomers, euphoniously named Laraine and Lamar, were the son and daughter of Clarence Irwin and Ada M. Johnson. The father was a grain dealer who for 20 years had served as government interpreter for the Utes. The day was October 13th.

Until she was nine years old, Laraine mingled with the Indians, learned to ride bareback, rope calves, and be stoical when she was hurt.

The family moved by truck to Rialto, Calif. Lacking Indians, the Johnson kids collected turkey feathers, stained themselves with berry juice and played Indian. There were five of them including the double portion. Rialto was fun, too. Then they moved to Long Beach. Laraine was ten.

Almost at once she attracted the attention of the late Elias Day, an accomplished dramatic coach. It was he who trained her and his name was the one she chose to use when at last she began her professional career in pictures at Metro-Goldwyn-Mayer in 1939.

While a student with Day she also attended Long Beach High School and became a member of the Little Theater Guild there. At thirteen she went on tour with the Guild production of *Conflict*. She played at Salt Lake City where friends from Roosevelt came in to see her.

Two years later she had a screen test in Hollywood, but nothing came of it. Another one followed and she signed a contract with Sam Goldwyn. She traveled to the studio from Long Beach by bus, dragging herself from bed in the dawn to get there on time. Next she joined Paramount and appeared in her first picture, *Scandal Sheet*, with Lew Ayres.

Her subsequent roles in *Border G-Men*, *Painted Desert* and *Arizona Legion*, with George O'Brien, put her back in the saddle, but only temporarily. In 1939, she appeared in the Long Beach Little Theater play, *Lost Horizon*. A Metro-Goldwyn-Mayer executive observed her and a contract followed. She played the ingenue in *I Take This Woman*, with Spencer Tracy and Hedy Lamarr.

There has been no interval of inactivity. Miss Day not only acts, but writes, directs and produces plays for the Wilshire Players Guild. She has the reputation of being a hard taskmaster, but understanding.

She clings to old friends. By nature she is reserved, a quality which sometimes causes strangers to regard her as aloof. She isn't. Her favorite recreations are dancing, bicycling, and arranging extraordinary parties.

Laraine's grandfather, Charles C. Rich, was sent to California by Brigham Young to found a colony. He acquired a tract of land and started a settlement in what is now San Bernardino.

Miss Day lives in Westwood, Los Angeles residential section. She was married May 6, 1942, to Ray Hendricks, instructor in aviation at Felson Field, Arizona. Her father is her frequent visitor, but his duties as government agent keep him with the Utes most of the time. They still inquire about the twins.

She is regarded as one of Hollywood's most beautiful actresses. Her eyes are unusually deep blue and her hair is light brown. Her lithe carriage is the product of early training. Also, she can ride any bronc that she has seen in Hollywood.

LIFELINES

Born, Laraine Johnson, at Roosevelt, Utah, Oct. 13, daughter of Clarence Irwin and Ada M. Johnson. Educated, Roosevelt, Salt Lake City, Rialto, Long Beach. Married Ray Hendricks, 1942. Height, 5 feet, 5 inches. Weight, 112 pounds. Hair, light brown. Eyes, blue. Occupations, actress, writer, director, producer.

Plays: *Lost Horizon*, *Conflict*, other Long Beach Little Theater Guild plays.

Pictures: *Scandal Sheet*, 1936; *Border G-Men*, *Painted Desert*, *Arizona Legion*, 1938; *I Take This Woman*, *Sergeant Madden*, *Tarzan Finds a Son*, *Calling Dr. Kildare*, *Secret of Dr. Kildare*, 1939; *Dr. Kildare's Strange Case*, *And One Was Beautiful*, *My Son*, *My Son*, *Foreign Correspondent*, *Dr. Kildare's Crisis*, *Bad Man*, 1940; *Trial of Mary Dugan*, *People vs. Dr. Kildare*, *Dr. Kildare's Wedding Day*, *Unholy Partners*, *Kathleen*, *A Yank on the Burma Road*, *Fingers At the Window*, 1941; *Journey For Margaret*, 1942; *Mr. Lucky*, *Dr. Wassell*, 1943; *That Hunter Girl*, 1944.

Marlene Dietrich

AMERICA, addicted to slogans and phrases, coined the term "Glamour Girl," for Marlene Dietrich, when she first came to this country in 1931. With emphasis on feminine charm, a perfect figure, red gold hair, and big blue eyes, she consistently has justified her title.

The motion picture, *Morocco*, introduced Marlene Dietrich to American audiences, and started a vogue of Dietrich films, among the most recent of which is Metro-Goldwyn-Mayer's *Kismet*, starring Ronald Colman, and featuring Marlene as Queen of the Bagdad dancers. As such she is garbed in a sheer black chiffon and gold costume revealing her famous legs glittering with gold paint.

A very different Marlene is the Dietrich of the Hollywood Canteen, the Government hospitals for war wounded, the weekly broadcasts in six different languages sending encouragement to countries under the Axis heel, the proud, naturalized American citizen whose dream is to return to Europe after the war to aid in its rehabilitation, because she has known what it is to be hungry and the victim of war, and because she loves children.

Dietrich was born on a Dec. 27. Her early years were filled with the spectacle of marching soldiers and pervaded with the tradition of military aristocracy. Her father, Edouard von Losch, was a Prussian first lieutenant in a patrician Regiment of Grenadiers. He was killed on the Russian front in the first world war. The feudal-like existence, the slow tempo of life was over for Marlene.

Her mother placed her in a boarding school in Weimar, where she showed a marked aptitude for music and later enrolled as a violin student. She made great progress, then one of those fateful things happened; she injured her wrist and all the dreams of a musical career, were gone forever. She turned to the stage—a rather unusual move for a girl of her background in those days.

Under the name by which the world now knows her, she enrolled as a pupil of the late Max Reinhardt. Her first appearance under his guidance was in a minor role in *The Taming of the Shrew*. She alternated appearances between Berlin and Vienna, appearing in six different theaters. The UFA company was making pictures in Berlin, and she obtained several bit parts. Her marriage to Rudolph Sieber, an assistant director, now a film company executive in New York, took place at this time.

Returning to the stage, she was a hit in *The Great Baritone*, and continued in other parts until the birth of her daughter, Maria, in 1925. Resuming her career a year later, she played a second lead in a musical comedy, *It's In the Air*, Josef von Sternberg saw her and was struck with the idea of bringing her to America. Her first talking picture, *The Blue Angel*, established her reputation throughout the world and brought the still celebrated Dietrich legs their fame.

Dietrich is always learning something—a new language, how to jitterbug, a new recipe, magic tricks; her interest never flags. She fairly sparks ideas: "Glamour is assurance—the feeling, and knowing that you look right, are acting correctly and have overcome all your inner fears." On clothing: "You don't save money by buying cheap clothing; one good dress that retains its shape, its rightness, is better than six cheaply made dresses—and costs less." On living: "Do not empty yourself—save some of yourself for other occasions, other times."

LIFELINES

Born Dec. 27 in Berlin, Germany. Her parents were non-professional, her stepfather, Edouard von Losch a military man; educated in Weimar and private schools; studied drama under Max Reinhardt. Married to Rudolph Sieber; one child, Maria. Height, 5 feet 5 inches; weight, 120 pounds; eyes, blue; hair, red gold. Naturalized citizen, 1939. Came to U. S. in 1931.

Stage plays: Max Reinhardt productions in Berlin and Vienna; *The Great Baritone*, 1924; *It's In the Air*, 1926.

Pictures: European productions: *Princess Ohala, Three Loves, I Kiss Your Hand Madame*, (In Paris) *The Blue Angel*.

Pictures: Hollywood productions: *Morocco, Dishonored*, 1933; *Shanghai Express, The Blonde Venus*, 1933; *The Song of Songs, The Scarlet Empress*, 1934; *The Devil Is a Woman*, 1935; *Desire*, 1936; *I Loved a Soldier*, 1936; *The Garden of Allah*, 1936; *Knight Without Honor*, 1937; *Destry Rides Again*, 1939; *Seven Sinners*, 1940; *The Flame of New Orleans, The Spoilers, Pittsburgh*, 1942; *Kismet*, 1944.

Robert Donat

THE artistry that won for Robert Donat, an English actor, the Motion Picture Academy Award in 1940, was inspired originally by the American Western star, William S. Hart. The slight, retiring boy was fired by the famous two-gun man of the screen to take lofty aim and he hit the target unerringly.

Donat proved his merit many times, but he won his crowning fame in *Goodbye, Mr. Chips,* in which he progressed from youth to age with astonishing realism. That picture, adapted from the book by James Hilton and produced by Metro-Goldwyn-Mayer in England, established Donat as a star of foremost rank.

He was born in Withington, Manchester, England, on March 18, the son of Ernst and Rose Donat. Never endowed with great health, the boy was studious, but he reveled in pictures, especially Hart Westerns.

A recitation of "A Christmas Carol" by James Bernard impressed him so deeply that he was permitted to join Bernard's dramatic class. Bernard later arranged an interview for him with Sir Frank Benson, the distinguished actor-manager. Young Donat received his initial professional opportunity with Henry Baynton, Shakespearean actor, in *Julius Caesar,* at Birmingham in 1921. Prior to that he worked unhappily as a private secretary.

The lure of the theater became so compelling that in 1923 Donat accompanied Benson on a five-year theatrical tour of England. He next joined a repertory company in Liverpool and married Ella Annesly Voysey, whom he knew in Withington as a dance teacher.

They encountered failure when they first appeared in London in *Knave and Queen,* with Mary Ellis. For a time he became an instructor of drama at the Royal Academy. He became known as "Screen Test" Donat in the film industry in London, due to his numerous efforts to get into pictures. Alexander Korda finally signed him for a role in *Men of Tomorrow,* and he followed in *That Night In London* and *Cash.*

He continued stage appearances in Shaw's *St. Joan,* and *The Unknown Warrior,* appearing also in Malvern Theater repertory. The pace was hard, for his health was never the best. Presently, Donat appeared in *The Private Life of Henry VIII,* with Charles Laughton, which caused Hollywood to regard him with new interest. Then he played *The Sleeping Clergyman* at the London Piccadilly Theater for seven months and Korda informed him that Hollywood was bidding.

He made the voyage and starred in *The Count of Monte Cristo,* which is still remembered. Returning to England he resumed his film career in *Thirty-Nine Steps* and James Hilton's *Knight Without Armor,* with Marlene Dietrich, then took a six months leave of absence to regain his health.

His next assignment was in Metro-Goldwyn-Mayer's *The Citadel,* under a long-term contract. His second was the unforgettable *Goodbye, Mr. Chips,* filmed at Denham, with Greer Garson. The war halted his plans to appear in other pictures. He quit his country home in the Chiltern Hills to tour the provinces in Shaw's *The Devil's Disciple,* which he later took to London. He continued to devote himself exclusively to wartime entertainment in his own country, declining to go back to Hollywood at least for the duration.

Donat is six feet tall, weighs 165 pounds and is soft-spoken and humorous. He is forced to guard his health, but he walks and rides frequently. He is a reader of wide choice, peculiarly tolerant, due perhaps to his own encounters with a critical world.

LIFELINES

Born, Robert Donat, March 18, at Withington, England, the son of Ernst and Rose Donat. Educated in private schools and by tutor. Married in 1929 to Ella Annesly Voysey, of Withington. Height, six feet. Weight, 165 pounds. Eyes, brown. Hair, auburn. Occupations, secretary, drama teacher and actor.

Stage plays: *Julius Caesar,* 1921; repertory tour of England for five years beginning 1923; *Knave and Queen,* London, 1929; *Precious Bane,* 1930; *St. Joan, The Unknown Warrior,* Malvern Festival repertory, 1933; *The Sleeping Clergyman,* 1934; *The Devil's Disciple,* 1940-41.

Pictures: *Men of Tomorrow, That Night In London, Cash,* 1933; *The Private Life of Henry VIII,* 1934; *Count of Monte Cristo, Thirty-Nine Steps,* 1935; *The Ghost Goes West,* 1936; *Knight Without Armor,* 1937; *Citadel,* 1938; *Goodbye, Mr. Chips,* 1939; *Young Mr. Pitt,* 1942; *The Adventures of Tartu,* 1943.

Brian Donlevy

BRIAN DONLEVY, the big, mild-mannered Irishman who first became outstanding in screen "tough guy" roles, has opened a new set of books on his career by signing a four-picture contract with Metro-Goldwyn-Mayer.

Brian, who has the broadest shoulders in Hollywood and looks like a highly cultured pugilist, has had varied experiences befitting a personality that is typically an Irish combination of fighter, mystic, advocate, slugger and peacemaker.

As a mere schoolboy, but big for his age, he served as a bugler with General Pershing on the Mexican punitive expedition; then, not yet 15, became a sergeant-pilot in World War I. He wrote poetry, and still does.

Brian was born, February 9, in Portadown, County Armagh, Ireland. His parents brought him to this country when he was 10 months old. His father, formerly in the wool business, died in 1923. His mother lives in Sheboygan Falls, Wisconsin. Brian went to school there, at Beaver Dam, in Cleveland, St. John's Military Academy in Delafield, Wisconsin, and then won an appointment to the United States Naval Academy at Annapolis. He wanted to fly, but because he had to do four years of sea duty beforehand he resigned.

Leyendecker, famous magazine cover and poster artist, posed him for collar and cigarette advertisements—and that's where you saw that face before. He told the artist he wanted to go on the stage, and Leyendecker suggested he join the Green Room Club where he would meet theatrical people. This worked; the late Louis Wolheim cast him in *What Price Glory* as the corporal.

He was on Broadway for twelve years, in comedies, farces, musicals and dramas—*Rainbow, Queen Bee, Up Pops the Devil, Hit the Deck, Three Corner Moon,* and *The Milky Way.*

His first Hollywood role was in *Barbary Coast,* as the black-shirted killer. Starred in M-GM's *America,* directed by King Vidor, Donlevy is doing his fortieth picture since coming to the screen seven years ago.

Donlevy admits he believes in "fate" and breaks."

But for a "break," he says, he wouldn't be alive today.

He was wounded twice in World War I, once in the head and once in the leg. When he was hit in the head, he passed out, and his plane wobbled earthward. As it neared the ground, he managed, groggily, to miss a building and set it down. He was badly in need of first aid, but everything turned out all right.

The building toward which he had drifted was a hospital.

Donlevy has an extraordinary constitution. He weighs 190 pounds, and is nearly six feet tall, but because of his barrel chest doesn't look it. He was large even as a schoolboy, and it was this that caused other boys to wonder when he began to write poetry. He had several fist fights to decide the question of whether or not a big boy who writes poetry is, perforce, a sissy.

The boys also discovered his middle name is Waldo, and that, too, caused some fights.

These taunts must have had effect on him, for when he was far under age he decided to do the most masculine thing he could think of, be a soldier. He joined a Wisconsin National Guard company as bugler—and that's how he got to go to Mexico with General Pershing. Later, rounding out his military career, he joined the Lafayette Escadrille, spent three years in pursuit duty.

Donlevy is married to Marjorie Lane and they have a new daughter, Judith Ann.

LIFELINES

Born Feb. 9, in Portadown, Ireland; father was a wool merchant; educated: Beaver Dam, Cleveland, St. John's Military Academy in Delafield, Wisconsin; New York stage for 12 years.

Pictures: *Barbary Coast, Mary Burns Fugitive, Another Face, Half Angel, Strike Me Pink, High Tension, Crack-Up, 13 Hours By Air, Human Cargo, 36 Hours to Kill, Private Enemy, Midnight Taxi, This Is My Affair, Armored Taxi, In Old Chicago, Battle of Broadway, Camera Daredevils, Jesse James, Union Pacific, Beau Geste, Escape From Alcatraz, Allegheny Frontier, Destry Rides Again, The Great McGinty, Brigham Young, When the Daltons Rode, I wanted Wings, Billy the Kid, The Birth of the Blues, The Great Man's Lady, The Remarkable Andrew, The Glass Key, South of Tahiti, A Gentleman After Dark, Two Yanks in Trinidad, Wake Island, Nightmare;* 1942, *Stand By For Action;* 1943, *Hangmen Also Die;* 1944, *America.*

Irene Dunne

IRENE DUNNE started her theatrical career by playing the smallest role in the world.

She was "The Mustard Seed" in *A Midsummer Night's Dream*—at five.

Although her father, Joseph A. Dunne, died when she was barely eleven years old, he exercised a tremendous influence on her life. He was supervisor of steamships for the United States Government. He passed the greater part of each winter in Washington, D. C., during Congressional sessions. His letters home to Irene, her younger brother Charles, and their mother, were highlights in their lives. Miss Dunne still has many of these letters.

Her home in Louisville, Kentucky, where she was born on December 20, was one of charm and gayety. In direct contrast to her dark-haired dynamic dad, was her gentle, fair, and very pretty mother.

Her mother, an accomplished pianist, taught her to play the piano.

When she was ten, she entered the Loretto Convent at St. Louis. From the convent, she enrolled in the Chicago Musical College from which she graduated with honors.

As a child, Miss Dunne thought she would become a nun. Then she decided she wanted to teach. While on her way to teach school in East Chicago she entered a voice contest at the Chicago Musical College.

She won the contest and left for New York. Within a short time was singing leads in *Clinging Vine, Sweetheart Time,* and other Broadway shows. Then Florenz Ziegfeld noticed the fair-skinned Titian-haired beauty with the golden voice. He gave her the star role in *Showboat,* and a film contract followed.

In Hollywood, she became a star overnight with her memorable characterization of Sabra in *Cimarron.* From then on, Irene Dunne's name sparkled on theater marquees in such hits as *Roberta, The Magnificent Obsession, Theodora Goes Wild, The Awful Truth, Love Affair, Penny Serenade,* and dozens of others. Under a new long term M-G-M contract, she played her first role there opposite Spencer Tracy in *A Guy Named Joe,* with *The White Cliffs of Dover,* following.

She married Dr. Francis Griffin on July 16, 1927, and up until a few years ago, kept two homes, one in New York, where the doctor had his main practice, and the other in Hollywood, where Miss Dunne pursued her career. In 1936 they adopted a little girl, Mary Frances, but whom they call "Missy." Today, the three are together in Hollywood, in a roomy, liveable home in Holmby Hills.

Five-feet-five inches tall, weighing 115 pounds, Miss Dunne has warm grey eyes, long slim hands that have a delicate musical touch yet can hit a golf ball as far as the average male player, and red-gold hair.

Devoted to music, she has not missed a daily singing lesson since childhood. Next to music, she prefers reading. Shaw, Barrie and Coward share her favor with good biographies.

Partial to cooking, her specialty is apple pie and doughnuts, both from her mother's recipes.

A great lover of perfume, she often blends her own, adores cookies and milk in a between-meal snack, with chicken a la king a favorite dish. She also likes white satin evening clothes, golf and dancing.

Her pet peeves?

People who telephone before eight in the morning or after eleven at night—and a run in a new pair of hose!

LIFELINES

Born, Louisville, Kentucky, on December 20; Parents, Mr. and Mrs. Joseph A. Dunne; brother, Charles Dunne, younger; height, 5 feet 5 inches; Weight, 115 pounds; Eyes, grey; Hair, red brown; Married, Dr. Francis Griffin on July 16, 1927 in New York; Children, Mary Frances—adopted in 1936.

Stage plays: *The Clinging Vine, Sweetheart Time, Showboat.*

Pictures: *Bachelor Apartment, Cimarron, The Great Lover, Consolation Marriage,* 1931; *Symphony of Six Million, Thirteen Women, Back Street,* 1932; *The Secret of Madame Blanche. No Other Woman, The Silver Cord, Ann Vickers, If I Were Free,* 1933; *This Man Is Mine, Stingaree, Age of Innocence,* 1934; *Sweet Adeline, Roberta, The Magnificent Obsession,* 1935; and *Showboat, Theodora Goes Wild,* 1936; *High Wide and Handsome, The Awful Truth,* 1937; *Joy of Living,* 1938; *Love Affair, Invitation to Happiness, When Tomorrow Comes,* 1939; *My Favorite Wife,* 1940; *Penny Serenade, Unfinished Business, Lady In a Jam,* 1941; *A Guy Named Joe* and *White Cliffs of Dover,* 1944.

Judy Garland

THE only time that Judy Garland ever made an inglorious exit from the stage, her father carried her kicking and squalling into the wings. She wanted more of the spotlight even then, at three, and she's been getting it consistently and increasingly since those days.

The stage has always been home to her. Even through what is known as the awkward age she carried on in pictures without pause. In Hollywood she is regarded as a typical example of American girlhood, 1944 model.

She was born Frances Gumm, daughter of Frank A. and Ethel Gumm, both of the theater, on June 10, in Grand Rapids, Minn. It was on the stage there that she sang *Jingle Bells* as a Christmas week added attraction, prepared to repeat it at the clap of a hand, but her father packed her off.

The family moved to California and on the way played one-night stands, with Frances and her sisters, Virginia and Suzanne, aiding their parents with the act. They settled in Lancaster and presently the Gumm Sisters were singing juvenile close harmony in a Los Angeles theater. They accepted an offer in Chicago, appearing on the bill with George Jessel. It was he who suggested the name Garland, after his friend Robert Garland, critic on the New York Sun. Frances chose the front part, Judy.

Virginia and Suzanne married. Judy kept on singing until she attracted the attention of Metro-Goldwyn-Mayer in 1936. She first appeared on the screen in a short subject called *Every Sunday Afternoon*, with Deanna Durbin. She has never known an idle moment since.

Broadway Melody of 1938 established her as a juvenile singing star. Her fame mounted as she sang in other pictures and made personal appearances.

Following *Babes In Arms*, in 1939, she and Mickey Rooney made a tour of the East on which they visited the White House. In 1941 Judy sang in New York for a national Greek benefit and again in Chicago at a patriotic rally at which Wendell Willkie was the principal speaker. She also appeared on the Treasury Hour and has been making a steady round of Army camps since the United States entered the conflict.

On her nineteenth birthday her mother announced Judy's engagement to David Rose, a young composer, whom she married on July 28, 1941. In 1943 they separated.

Fame and success have not spoiled Judy. She lives in a modest bungalow in Westwood, just two blocks from her mother. She idolizes her niece and namesake, Judy Sherwood, daughter of her sister, Virginia, who is now working as script clerk at the studio. Judy already has carved a niche for herself in the writing world. Two volumes of her poetry have been privately printed and the check she received for writing a national magazine article is framed and hangs right next to the Oscar awarded the star for her performance in *The Wizard of Oz*.

She has changed in many ways during the years since she came to Hollywood, a mite of a girl with a tremendous voice. Now she is five feet, three inches in height, weighs 115 pounds and is constantly active. She requires no rigorous diet. Spaghetti and chili is one of her favorite dishes, and she can follow it up with ice cream and chocolate cake.

Her reddish-brown hair has the sheen of health and her large brown eyes are nearly always sparkling with mirth, excepting when she sees a sad picture, or listens to melancholy music. Then she cries and enjoys it.

Since her graduation from Los Angeles High School in 1939, she has been painting in oil with considerable success. She sings to herself when she paints. It's a dual pleasure.

LIFELINES

Born, Frances Gumm, June 10, in Grand Rapids, Minn., daughter of Frank A. and Ethel Gumm, professionals of the theater; Educated in public schools in Lancaster, Calif., and Los Angeles. Married David Rose, 1942; separated in 1943. Height, five feet, three inches. Weight, 115 pounds. Eyes, brown. Hair, red-brown. Occupation, actress.

Pictures: *Every Sunday Afternoon, Pigskin Parade*, 1936; *Broadway Melody of 1938, Thoroughbreds Don't Cry*, 1937; *Everybody Sing, Love Finds Andy Hardy, Listen, Darling*, 1938; *Wizard of Oz, Babes in Arms*, 1939; *Andy Hardy Meets Debutante, Strike Up the Band, Little Nellie Kelly*, 1940; *Ziegfeld Girl, Life Begins for Andy Hardy, Babes on Broadway*, 1941; *For Me and My Gal, Presenting Lily Mars*, 1942; *Girl Crazy, Thousands Cheer* (guest star), 1943; *Meet Me In St. Louis, Ziegfeld Follies, The Clock*, 1944.

Greer Garson

GREEN-EYED, red-haired Greer Garson, of County Down, Ireland, became a star in her first motion picture, but it wasn't due to the luck of the Irish. She worked for it a long, long time in advance.

On her arrival in Hollywood in 1939, following the production of *Goodbye, Mr. Chips,* in England, she fascinated the town as few new arrivals ever had done before. Her personality was as colorful as her beauty.

Her background provides an arresting story of determination and pluck. She was born on September 29 in County Down, in the North of Ireland, into a family that lacked any association with the theater. Her father, George Garson, was a business man from the Orkney Isles. Her mother, Nina Greer, was descended from the Scotch McGregors.

Miss Garson, like her ancestors on both sides, is a rebel against the commonplace. At the age of four she recited in the town hall and the applause kindled her ambition to become an actress. After the death of her father, she and her mother moved to England, where she trained to become a teacher, hating the thought, but winning one scholarship after another. She was graduated with honors from the University of London and the University of Grenoble, in France.

She escaped a teaching career by taking employment with a London advertising firm, where she eventually maneuvered an introduction to the manager of the Birmingham Repertory Theater. Her enthusiasm won her a role in *Street Scene* and the critics acclaimed her as a promising find. The die was cast irrevocably.

She continued in Birmingham for two seasons, then went on tour in George Bernard Shaw's *Too Good to Be True.* Returning to London, she was approached by Sylvia Thompson, novelist, who had just written a play called *Golden Arrow.* She offered Miss Garson the lead opposite Laurence Olivier. The producer was doubtful of a comparative unknown, but Olivier overcame his objections. The play failed, but she won a personal triumph.

For three years Miss Garson starred in West End plays, including the remembered *Mademoiselle,* directed by Noel Coward, *Old Music, Accent on Youth* and *Vintage Wine.* She declined many film offers in this period, determined to first establish herself in the theater.

Louis B. Mayer, visiting London, saw her in *Old Music,* instantly recognizing her merits. Miss Garson conducted her own negotiations. She went to Hollywood where inactivity at first made her ill. Studio executives were choosing her initial picture with extreme care. A week before her contract expired she was assigned to the role of Mrs. Chips and returned to England to make it. She and the picture made screen history.

Her first American film was *Remember,* opposite Robert Taylor. Then she starred in *Pride and Prejudice,* reunited with Laurence Olivier. The picture was a success and she next appeared in the memorable *Blossoms in the Dust,* Metro-Goldwyn-Mayer's tribute to Mrs. Edna Gladney, whose devotion to the cause of child welfare made her a notable figure in American life. She followed in *When Ladies Meet,* then in *Mrs. Miniver,* early in 1942. She won the Academy Award for 1942 for her performance in *Mrs. Miniver.*

On July 24, 1943, she married Richard Ney, now an ensign in the Navy.

Miss Garson is five feet, six inches in height, weighs consistently 112 pounds. Her famous hair is the color that Florentine artists immortalized and her eyes are blue-green. She lives quietly, and is intensely serious about her work.

With all the varied foods that Hollywood markets and cafes have to offer, her favorites are potatoes and stew—both Irish.

LIFELINES

Born, Greer Garson, September 29, in County Down, Ireland; Parents, George and Nina Greer Garson. Educated, County School, near London, University of London, University of Grenoble, in France. Married July 24, 1943 to Ensign Richard Ney. Height, five feet, six inches; Weight, 112 pounds. Hair, red. Eyes, blue-green. Occupations, advertising research, actress.

Plays: *Street Scene, Too Good to Be True, Golden Arrow, Mademoiselle, Old Music, Accent on Youth, Vintage Wine, Butterfly on the Wheel, Page from Diary, The Visitor, Twelfth Night, School for Scandal, The Lover.*

Pictures: *Goodbye, Mr. Chips, Remember,* 1939; *Pride and Prejudice,* 1940; *Blossoms in the Dust, When Ladies Meet,* 1941; *Mrs. Miniver, Random Harvest,* 1942; *Madame Curie,* 1943; *Mrs. Parkington,* 1944.

Kathryn Grayson

A deaf janitor at the St. Louis Municipal Opera House was largely instrumental in opening to Kathryn Grayson a singing career in pictures. He couldn't hear her voice, but he sensed the spirit behind it.

She was 12 at the time. It was a kid's imaginative impulse that led her to venture into the deserted building late one afternoon. Song was bursting from her heart. The old janitor watched her from the shadows and when she finished, he applauded. She went back often for the next two years, always at the same time. He expected her.

By then her young voice filled the auditorium. Frances Marshall, starring with the Chicago Civic Opera Company, then playing the house, happened to come in as she was singing. Miss Marshall took the girl in tow, coached her personally, opening the way to the career that has skyrocketed her to stardom at Metro-Goldwyn-Mayer.

There were setbacks and disappointments in the interval, but fortune hovered in her vicinity with more than ordinary consistency. An example occurred when the family moved to Hollywood. Kathryn continued her singing lessons as she attended Manual Arts High School. An opportunity to sing on Eddie Cantor's radio program was interrupted when Louis B. Mayer happened to hear her. The result was a contract without even the formality of a screen test.

This singular girl, now an acknowledged dramatic actress as well as singer, was born Zelma Hedrick, the daughter of Charles E. and Lillian Gray Hedrick, in Winston-Salem, N. C., on Feb. 9. There were two older brothers, Buddy and Hal, and a sister, Millie, was born later. The family moved to St. Louis when the first daughter was three.

She was educated there in public and private schools. Her father was a successful real estate contractor. Soon after her meeting with Miss Marshall, business affairs called the family to Texas. They collided with a fruit truck on a Texas highway and for five months Kathryn and her mother were in a hospital.

When that ordeal ended they went to California. Kathryn continued with her singing, enjoying the new surroundings, her mind occupied largely by plans for the theater and opera. In that period she received the proposal to sing with Cantor.

At Metro-Goldwyn-Mayer her professional name was chosen from her own middle name, and Grayson, from her mother's maiden name, Gray. She began immediately to study under the studio's musical and dramatic specialists to further her musical career, and to improve her acting technique.

A year later, in July of 1940, Miss Grayson made her screen debut in *Andy Hardy's Private Secretary*, starring Mickey Rooney. Next she appeared in the leading romantic feminine role in *The Vanishing Virginian*, with Frank Morgan, then in *Rio Rita*, with Abbott and Costello. *Seven Sweethearts* and *Thousands Cheer* followed. Before going into her role in *Anchors Aweigh*, Miss Grayson was elevated to stardom.

In 1940 Miss Grayson was married to John Shelton, an actor, now a Lieutenant in the armed forces. She devotes considerable time to her garden and she walks long and often. The night life of Hollywood fails to attract her, for the reason that she is so vitally concerned with her work. She sleeps ten hours a night ordinarily and social affairs are arranged accordingly.

That schedule, however, has been changed abruptly by the war. Miss Grayson, like her colleagues in the profession, is devoting virtually all of her spare time to war work in the canteens, to efforts on behalf of War Bonds and Stamps and to entertaining the troops. She has thrown her schedule into the discard for the duration.

Her hobbies are music, drawing and painting; her recreations hiking, horseback riding and golf. She plays the piano, and her pets are a canary and a bull dog.

She is five feet, three inches in height, weighs 120 pounds and has hazel eyes and gleaming brown hair. She still remembers the old deaf janitor in St. Louis.

LIFELINES

Born, Zelma Hedrick, Winston-Salem, N. C., Feb. 9, daughter of Charles E. and Lillian Gray Hedrick; Educated, public and private schools, St. Louis, Manual Arts High School, Los Angeles; Married to John Shelton, actor, 1941; 5 feet, 3 inches; Weight, 120 pounds; Hair, brown; Eyes, hazel; Occupations, singer, actress.

Pictures: *Andy Hardy's Private Secretary*, 1940; *Vanishing Virginian*, *Rio Rita*, 1941; *Seven Sweethearts*, 1942; *Thousands Cheer*, 1943; *Anchors Aweigh*, 1944.

Katharine Hepburn

THE Hepburns of Hartford, Conn., must be numbered among America's most remarkable families, each an individualist, and none more so than Katharine Hepburn. Her father, Dr. Thomas Norvel Hepburn, is a Johns Hopkins graduate, and a prominent surgeon of that city. Her mother, who was a Boston Houghton, is best known as a spirited advocate of birth control, and once picketed the White House in the cause of women's suffrage. Her brothers and sisters, Robert, Richard, Marion and Peggy, have widely divergent interests. All have one in common, the Hepburn family, to which the seven Hepburns are devoted.

Katharine was born in Hartford on November 8. Following completion of grade and high school in Hartford, Katharine matriculated at Bryn Mawr College, her mother's alma mater. She graduated with the degree of Doctor of Psychology.

Instead of opposing their daughter's entrance into the theater, the Hepburns helped pack her bags and wished her well. She learned that Edwin Knopf, who operated a stock company in Baltimore, Md., was in need of an ingenue, applied for the job, and got it.

After remaining with the company for a short time, Katharine went to New York, studying voice with Frances Robinson Duff and the Russia ballet under Michael Mordkin. Then she tackled Broadway.

Her first good role was the lead in *The Big Pond*. When the play was tried out at Great Neck, Long Island, she and the director disagreed as to her interpretation of the role, and Katharine left the cast. The same thing happened when she was chosen for the lead in *Death Takes a Holiday*, and again with *The Animal Kingdom*.

Despite these difficulties, Katharine was winning a reputation as an actress of promise. This brought her the lead in *The Warrior's Husband*, and it was a hit. She was immediately signed by RKO to appear with John Barrymore in *Bill of Divorcement*.

From *Bill of Divorcement*, her screen career boomed. *Morning Glory*, in 1933, won her the Academy Award. Other successes were *Christopher Strong*, *Little Women* and *Alice Adams*. Then came *Sylvia Scarlett*, *Mary of Scotland*, *A Woman Rebels*, *Quality Street*, *Stage Door*, *Bringing Up Baby* and *Holiday*, the last two filmed in 1938. At this stage of her career, along came Philip Barry with a play titled *The Philadelphia Story*.

There wasn't much excitement when she took the play into the Shubert Theater on Broadway. But it wasn't long before interest was aroused. Katharine had a hit. For weeks, the SRO sign hung outside the box-office. The sparkling Barry comedy made Katharine an entirely new career. The play ran for fifty-two weeks, 416 performances. It was purchased, along with Katharine's services, by Metro-Goldwyn-Mayer. The picture version firmly reestablished her on the screen. It won her an Academy Award nomination.

She next co-starred with Spencer Tracy in *Woman of the Year*, again being nominated for an Academy Award, then returned to the stage to appear in another Barry play, *Without Love*. Turning from comedy to drama, she made *Keeper of the Flame*. Completely happy in her picture work, she signed a new M-G-M contract in 1944, which permits her to do a stage play between films. Her first picture under the new contract was Pearl S. Buck's *Dragon Seed*, story of China's courageous fight against the Japanese invaders, in which she played Jade.

Katharine wants people to like her but will not pretend to be something she is not, to win regard. Her complete honesty and fairness are among her chief charms. A natural athlete, she was once a semi-finalist in the Connecticut Golf Championship for Women, plays a bang up game of tennis and is a good swimmer and rider.

LIFELINES

Born, Katharine Hepburn, Hartford, Conn., November 8, daughter of Dr. Thomas Norval Hepburn, surgeon; Educated, Hartford public schools, Bryn Mawr College; Divorced from C. Ludlow Smith; Height, 5 feet, 7 inches; Weigh, 110 pounds; Hair, brown; Eyes, blue; Occupation, actress.

Stage plays: *The Warrior's Husband*, *Philadelphia Story*, *Without Love*.

Pictures: *Bill of Divorcement*, 1932; *Christopher Strong*, *Morning Glory*, *Little Women*, 1933; *Spitfire*, *The Little Minister*, 1934; *Break of Hearts*, *Alice Adams*, 1935; *Sylvia Scarlett*, *Mary of Scotland*, *A Woman Rebels*, 1936; *Quality Street*, *Stage Door*, 1937; *Bringing Up Baby*, *Holiday*, 1938; *The Philadelphia Story*, 1941; *Woman of the Year*, *Keeper of the Flame*, 1942; *Dragon Seed*, 1944.

Van Johnson

THEY were rehearsing a show, *New Faces*, at the Vanderbilt Theater in New York, when Van Johnson, a young real estate salesman from Newport, R. I., walked in with a friend and member of the cast. The director waved an impatient signal, calling them to the stage.

Johnson went behind the footlights with his companion and danced his way right into a Broadway hit. That was in 1937, when his only experience had been high school dramatics back home.

He remained through the engagement, then joined Buster West and Lucille Page in vaudeville. That turned out another success and he became one of *Eight Men of Manhattan*, with Mary Martin, at the famous Rainbow Room.

He went into the Broadway success, *Too Many Girls*, in 1940, and the following year he was in *Pal Joey*. That remembered triumph was still running nine months later when Johnson left to accept a motion picture offer.

In Hollywood he appeared in one picture, called *Murder In the Big House*. Nothing else followed at once and he was beginning to wonder if he had been wise to quit Broadway. Having a lonely dinner in a Hollywood restaurant one evening in 1942, he encountered a Metro-Goldwyn-Mayer executive. Johnson promptly signed a contract for a term of years at the Culver City studio.

It is typical of Van's modesty that he regards his phenomenal rise in the theater and films in such brief time as a stroke of luck, coupled with a strong mixture of nerve. He remembers that he might never have gone on the stage that day if the light had been better, or if the director had looked closely when he summoned the cast.

Accordingly, Johnson is planning his career in pictures on a basis of practical knowledge. He still hopes for luck, but he won't depend upon it.

Johnson is a native of Newport, R. I. His parents, Charles E. and Loretta Johnson, were not in sympathy with his early interest in the theater. He attended public schools and participated in class dramatics at high school, usually to sing, or dance, frequently both.

Upon graduation he went to work for his father, a well-known realtor in Newport, as stenographer and bookkeeper. No subdivision in the colorful community was so attractive in his eyes as a stage set, and no sale of property was as desirable as a berth with a Broadway show.

It was during this period that Van visited New York and encountered the actor friend in the cast of *New Faces*.

Johnson also sings as a baritone, but he hopes his hoofing and vocal talents prove secondary to his acting. He prefers comedy. His personality reflects humor. He is six feet, two inches tall, weighs 185 pounds, and he has red-gold hair and very blue eyes that usually glint with mirth.

His second venture before the cameras, in *The War Against Mrs. Hadley*, was his first under a Metro-Goldwyn-Mayer contract. It earmarked him as one of the hottest potential stars among the younger set of actors on the M-G-M lot. In two *Dr. Gillespie* pictures in succession, followed by featured roles in *A Guy Named Joe*, *Madame Curie*, *Two Girls and a Sailor* and *The Human Comedy*, he proved his claim to stellar ranking and joined the Metro-Goldwyn-Mayer galaxy of stars with his role in *Thirty Seconds Over Tokyo*, as Lieut. (now Captain) Ted Lawson, one of the Tokyo raid heroes and author of the book of the same name from which the screenplay was adapted.

In *Ziegfeld Follies*, together with the cream of the crop of M-G-M's stars, he shows a new versatility, appearing in several of the spectacular numbers making up this greatest of all filmusicals to date.

LIFELINES

Born, Van Johnson, August 25, Newport, R. I., son of Charles and Loretta Johnson; Educated, public and high schools, Newport; Height, 6 feet, 2 inches; Weight, 185 pounds; Hair, red; Eyes, blue; Occupations, stenographer, bookkeeper, dancer, actor.

Plays: *New Faces*, 1937; vaudeville with Buster West and Lucille Page; also with *Eight Men of Manhattan*, starring Mary Martin, at the Rainbow Room; *Too Many Girls*, 1940; *Pal Joey*, 1941.

Pictures: *Murder In the Big House; The War Against Mrs. Hadley, Pilot No. 5, Dr. Gillespie's New Assistant*, 1942; *Dr. Gillespie's Criminal Case, The Human Comedy, A Guy Named Joe, Madame Curie*, 1943; *Two Girls and a Sailor, Thirty Seconds Over Tokyo, Ziegfeld Follies*, 1944.

Gene Kelly

WHEN Gene Kelly revealed to screen and stage audiences, and to Metro-Goldwyn-Mayer particularly, that he was not only tops as a dancer but was an impressive and moving dramatic actor as well, he charted a straight and speedy course to cinema stardom. Executives of M-G-M were convinced of Kelly's rare versatility when they saw him score an overnight hit in the Broadway stage play, *Pal Joey*.

When that play finished its run more than a year later, Kelly affixed his Irish name to a long term M-G-M contract, and made his screen bow with Judy Garland and George Murphy in *For Me and My Gal*. In a little more than two years and in six pictures under the M-G-M banner, Gene has won the coveted, rank as a star. Those films, following *For Me and My Gal*, were *Pilot No. 5, Du Barry Was a Lady, Thousands Cheer, The Cross of Lorraine* and *Ziegfeld Follies*. For other studios, on a loan-out, he scored in *Cover Girl* and *Christmas Holiday*.

It was in high school that Gene decided to be a dancer. Interested in dramatics, he learned that a dancer could get a part in the class plays. On his own volition, to the amazement of his mother, he went to dancing school.

This all occurred in Pittsburgh, where Kelly was born on Aug. 23, the son of James Patrick and Harriett Kelly. His father was an executive with the Columbia Gramophone Company. His mother was an artist. Joan and Louise, his sisters, are teachers, the former in high school, the latter a dance instructor. He has two brothers, James P., Jr., an accountant in Canton, O., and Frederic N., also an actor and dancer.

Gene enrolled at Pennsylvania State College, majoring in law, but it became necessary for him to finance his own education. He devoted his first summer vacation to a job as apprentice bricklayer. He also mixed concrete and in the evenings mixed sodas at a college drugstore. That fall he entered the University of Pittsburgh.

Quite by chance that winter Gene danced at several obscure night clubs. It was a paying proposition. He began an intensive study of the art and directly he was acting as tutor for college acquaintances.

Nevertheless, he enrolled in law school, but Blackstone could not keep step with the sudden mania for dancing. Gene dropped out to teach others what he had learned. The Kelly family joined forces. Both sisters and one brother served as instructors and their mother designed costumes for their amateur shows. Directly, there were two Kelly Dance Schools operating.

Thus it became a family affair that not only paid them well, but afforded them amusement because they enjoyed the work. The Kelly schools had the younger generation of Pittsburgh on their toes literally, and dancing technique improved noticeably all over town.

Gene determined that they could run on their own rhythmic momentum while he looked over the situation in New York. Two days after he hit Broadway, he had a dancing role in *Leave It to Me*. That led to the juvenile lead in *One for the Money*, followed by 22 weeks in Saroyan's *Time of Your Life*.

Several offers came from Hollywood, but Kelly was doubtful of his ability in a new medium. He wished more experience. He played in summer stock, then in 1940 he starred in *Pal Joey*.

In Hollywood, after his appearance in such film hits as *DuBarry Was a Lady* and *Thousands Cheer*, his nimble feet and Irish charm would alone have brought him success. When, however, he turned in such a moving dramatic performance in *The Cross of Lorraine* his reputation zoomed to stellar rating.

Married in 1941 to Betsy Blair, of the New York stage, Kelly now lives in an English provincial house in Hollywood. He has no regrets whatever that he danced his way through college and away from the law.

LIFELINES

Born, Eugene Kelly, Aug. 23, Pittsburgh, Pa., son of James Patrick and Harriett Kelly; Educated, Pittsburgh public and high schools; Pennsylvania State and University of Pittsburgh; Married, Sept. 22, 1941, to Betsy Blair, in Philadelphia; Height, 5 feet, 9 inches; Weight, 155 pounds, Hair, black; Eyes, brown; Occupations, apprentice bricklayer, concrete mixer, soda clerk, dance instructor, actor.

Plays: *Leave It to Me, One for the Money, Time of Your Life, Pal Joey*, summer stock, college plays.

Pictures: *For Me and My Gal, Pilot No. 5, Du Barry Was a Lady*, 1942; *Thousands Cheer, The Cross of Lorraine*, 1943; *Cover Girl, Christmas Holiday, Ziegfeld Follies*, 1944.

Hedy Lamarr

THE name of Hedy Lamarr has become a household word wherever motion pictures are shown. To millions of moviegoers her dark beauty has today become a measuring rod for the acme of feminine pulchritude. But she has not depended on her looks alone. Her dramatic ability, not her beauty, won her stardom.

Within a brief span of years, Hedy Lamarr has carved a niche for herself in cinema's Hall of Fame that is unique and unprecedented in the annals of Hollywood.

She was born on November 9, the daughter of Emil Kiesler, director of the Bank of Vienna, then an institution of international power. She was raised in comparative luxury, educated by private tutors, but even then the theater lured her irresistibly.

At 15, a student in a Vienna private school, she played "hookey" and applied for a job as script clerk at the Sascha Studio. There was an unfilled role and she pleaded for it. The title of that picture was *Storm in a Water Glass.*

There was a tempest at home, too, but Hedy weathered it. She was soon cast in *One Doesn't Need Money,* after which she went to Berlin. Almost at once she met Max Reinhardt, who cast her in *The Weaker Sex.* She followed in Noel Coward's *Private Lives.* She was attracting wide attention. Berlin was already toasting her beauty.

Then she accepted a role in a picture filmed in Prague, called *Sympathy of Love.* It was released as *Ecstasy* and exploited, to her regret, as a sensation. She left pictures and back in Vienna starred in the play *Cissy.* It was then that she met Fritz Mandl, international financier, and married him.

When she proposed to return to the stage, her husband objected. She ran away in the night to Paris, then to London. There, by chance, she learned that Louis B. Mayer was in town and he granted her an interview. He arranged for a test in London, but, fearing pursuit from Vienna, she sailed for America.

That was in 1937. Hollywood bewildered her. Already fluent in French, German, Hungarian and Italian, she proceeded to master the new tongue. Her American debut was made in *Algiers,* an immediate triumph. She followed swiftly in Metro-Goldwyn-Mayer's *Lady of the Tropics, I Take This Woman, Boom Town, Comrade X, Come Live With Me, Ziegfeld Girl, H. M. Pulham, Esq.,* and in 1942, *Tortilla Flat,* with Spencer Tracy. Since then she has won new laurels and shown great versatility as an actress in *Crossroads, White Cargo,* and most recently in *The Heavenly Body* and *The Conspirators.*

She married Gene Markey, writer and producer, following her divorce from Mandl. The new romance proved to be a clash of careers and they parted in 1940. She married John Loder in May, 1943, and they reside in an early American type house high in Beverly Hills. She has adopted a young son, James, whom she calls Jamesie and to whom she is devoted.

She has become one of the most popular stars in Hollywood, especially with the servicemen at the Hollywood Canteen.

She likes to go shopping for antiques at out-of-the-way places. She always re-decorates her own house and loves music. Biographies are her favorite reading, together with Shakespeare's plays and sonnets. She wears dirndls at home, plays tennis, skis and swims for exercise.

Miss Lamarr's famous eyes are what she herself calls chameleon blue, which is to say that they are variable from hazel to gray and in some lights green. Her hair is deep brown, almost black. She weighs 120 pounds, and is five feet, six inches in height.

LIFELINES

Born, Hedy Kiesler, November 9, Vienna; Father, Emil Kiesler, deceased. Mother, Gertrude Kiesler. Educated in Vienna private school and by tutor. Married Fritz Mandl, in Vienna, divorced 1938; Gene Markey, 1939, divorced 1940. Eyes, blue, varying in different lights to gray, hazel, or green. Hair, dark brown. Weight, 120 pounds. Height, five feet, six inches. Occupations, script clerk 48 hours, actress.

Plays: *The Weaker Sex,* in Vienna; *The Weaker Sex, Private Lives,* Berlin.

Pictures: *Storm in a Water Glass, One Doesn't Need Money,* Vienna, 1930; *The Trunks of Mr. O. F.,* 1931; *Ecstasy,* 1936; *Algiers,* 1938; *Lady of the Tropics, I Take This Woman,* 1939; *Boom Town, Comrade X, Come Live With Me,* 1940; *Ziegfeld Girl, H. M. Pulham, Esq.,* 1941; *Tortilla Flat, Crossroads, White Cargo,* 1942; *The Heavenly Body, The Conspirators,* 1944.

Myrna Loy

THERE is significance in the fact that Myrna Loy still plays two songs which featured her first piano recital in Helena, Montana, when she was seven.

She also owns the cattle ranch where she was born — and she clings to the freckles which adorned her piquant face in childhood. Myrna Loy is a constant, and a consistent person as well as a fine actress.

She is the daughter of David and Della Williams, who were veteran Montana cattle raisers. Her father, taking a bunch of beef on the hoof to Kansas City, saw a station sign on a ramshackle building. It bore the name Myrna. He liked the sound of it. When his daughter was born on August 2, that was the name they gave her.

She chose Loy as a professional name when she was first cast in sultry Oriental roles.

She was in her grammar school years when her mother's health failed, causing the family to move to California. She attended school in Venice, seaside suburb of Los Angeles. She began to study dancing and was acknowledged as talented.

Her initial tragedy was the death of her father in the 1918 epidemic of influenza. The mother, with Myrna and her younger brother, David, moved to Los Angeles. Myrna attended the Westlake School for Girls, but when family finances dwindled she transferred to Venice High School and earned something as a teacher of dancing in Culver City, within sight of Metro-Goldwyn-Mayer studios.

Eventually she went to work in the Horsley studio as a film cutter. This led to her initial appearance as a gilded, slant-eyed dancer in the prologue of *The Thief of Bagdad* at Grauman's Egyptian Theater. Twelve years later she returned to leave the imprint of her foot in the forecourt of Grauman's Chinese theater among those of other famous stars.

Christy Cabanne, director, cast her as the Madonna in *Ben Hur*, but Betty Bronson replaced her and Myrna played the part of a fallen woman instead. The Valentinos were influential in having her play the sinuous Oriental siren in *What Price Beauty*.

The siren captured Hollywood. Lowell Sherman, actor-director, induced Warner Brothers to place her under contract and for some seasons thereafter Myrna Loy was a Chinese girl, a Hindu or a Polynesian.

Her first departures from the exotic seductress roles for which she had become famous came in 1932 when she was cast in featured parts in *Transatlantic*, *The Devil to Pay*, and especially in *The Animal Kingdom*.

Though Miss Loy covered herself with glory in many fine Metro-Goldwyn-Mayer pictures, such as *The Prize Fighter and the Lady*, *Test Pilot*, with Clark Gable and Spencer Tracy, *When Ladies Meet*, *Great Ziegfeld*, *Libeled Lady*, *Stamboul Quest*, *Too Hot to Handle* and a host of others, she has won her greatest celebrity and entrenched herself as one of the first stars of Hollywood in The Thin Man series, with William Powell.

She has red hair, her eyes are blue-green and she is five feet, five inches in height and weighs 120 pounds.

LIFELINES

Born, Myrna Williams, Helena, Montana, August 2; Parents, David and Della Williams. Educated, grammar school in Santa Monica, Calif., Westlake School for Girls, Venice High School. Married to Arthur Hornblow; divorced, 1942; married John Hertz, Jr., 1942; separated 1944. Hair, red. Eyes, blue-green. Weight, 120 pounds. Height, five feet, five inches. Occupations, dance instructor, film cutter, model, actress.

Pictures: *Thief of Bagdad*, *Ben Hur*, *Pretty Ladies*, 1924; *What Price Beauty*, 1925; *Cave Man*, *Why Girls Go Back Home*, *Across the Pacific*, 1926; *Heart of Maryland*, *Better Apples*, *If I were Single*, *Girl from Chicago*, 1927; *Beware of Married Men*, *Turn Back the Hours*, *Pay As You Enter*, *State Street*, *Midnight Taxi*, *Crimson City*, 1928; *Fancy Baggage*, *Desert Song*, *The Squall*, *Great Divide*, 1929; *Cameo Kirby*, *Under a Texas Moon*, 1930; *Renegades*, *Transatlantic*, *Rebound*, *Emma*, *Devil to Pay*, *Body and Soul*, *Arrowsmith*, 1931; *Vanity Fair*, 1932; *The Barbarian*, *Topaz*, *Animal Kingdom*, *When Ladies Meet*, *Night Flight*, *Penthouse*, *The Prizefighter and the Lady*, 1933; *Men in White*, *The Thin Man*, *Stamboul Quest*, *Evelyn Prentice*, 1934; *Wings In the Dark*, *Whipsaw*, 1935; *Wife vs. Secretary*, *Petticoat Fever*, *Great Ziegfeld*, *Libeled Lady*, *After the Thin Man*, 1936; *Double Wedding*, *Man-Proof*, 1937; *Test Pilot*, *Too Hot to Handle*, 1938; *Lucky Night*, *The Rains Came*, *Another Thin Man*, 1939; *I Love You Again*, *Third Finger Left Hand*, 1940; *Love Crazy*, *Shadow of the Thin Man*, 1941, *The Thin Man Goes Home*, 1944.

George Murphy

LET George do it is more than just a wise-crack in the life of George Murphy. When they wanted melody in the movies he sang and when they called for hoofing he danced.

At Yale he starred on the gridiron, was an ace on the college nine and a fast man on the track. He also found time to major in engineering.

After graduation he became a Pennsylvania coal miner and was badly hurt in an accident. Upon recovery, he took up dancing to restore the use of his limbs and as a form of exercise and relaxation.

Whatever happened to be required, George did it, and he still does, affably and with eclat as one of Metro-Goldwyn-Mayer's highly valued stars.

His background is revealing. He was born in New Haven, Conn., July 4, the son of Michael (Mike) Murphy, the celebrated track coach. When George was two years old, the family moved to Philadelphia where his father coached at the University of Pennsylvania.

After his father's death, the family settled in Detroit. George attended public schools and enrolled at Pawling and Peddie Institute, advancing through his prep years in scholastics and on the field without difficulty. He later graduated from Yale.

His interest in engineering and mechanics led him to work in Detroit automobile factories in summer vacations, where he met Juliette Johnson whom he married in 1927.

She taught George to dance. They made their bow as a dance team in a chop suey restaurant, accepting their meals in payment. When they could no longer look at or eat chow mein or chop suey, they quit.

They got an engagement at a club in the East Sixties and scored with the customers. Suddenly they were a star team at the Montmartre, then the Central Park Casino. Next they went to London, appearing at the fashionable Mayfair, then the Opera Club in Paris.

Back in New York, Murphy played juvenile leads in *Good News, Hold Everything, Shoot the Works, Here Goes the Bride, Of Thee I Sing* and *Roberta*.

After making his screen debut in *Kid Millions*, with Eddie Cantor, and appearing in several other pictures and the musical show, *Anything Goes*, he signed with M-G-M in 1936. His first screen appearances under the sign of Leo were *London By Night* and *Broadway Melody of 1938*. He also sang and danced in Broadway Melody of 1940 and drew featured roles in such other M-G-M pictures as *The Women Men Marry, Two Girls On Broadway, Little Nellie Kelly, Ringside Maisie, For Me and My Gal, Presenting Lily Mars, Bataan* and *Broadway Rhythm*.

A clever boxer since his college days, he also plays tennis and golf for exercise and recreation. He collects stamps, maps and hats, and once patented a muscle liniment to relieve "charley horse", in athletes and dancers. "Murph", as his co-players on the M-G-M lot call him, and his wife frequently take a dancers' holiday to dance at social affairs. He is a member of the New York Athletic Club, the Lambs, the West Side Tennis Club in Hollywood and the Lakeside Golf Club.

He lives in the cinema capital with his wife and their son, Dennis Michael, who was born in 1938. His life continues to be active socially and professionally. "Let George Murphy do it" is still an oft-repeated phrase by M-G-M production chiefs.

LIFELINES

Born, George Murphy, July 4, in New Haven, Conn., son of Michael and Honora Long Murphy; Educated, Philadelphia, Pawling and Peddie Institute, Yale; Married, Dec. 26, 1927, to Juliette Johnson, in New York; Height, 5 feet, 11½ inches; Weight, 175 pounds; Hair, brown; Eyes, blue; Occupations, automobile factory worker, coal miner, Wall Street runner, dancer, actor.

Plays: Night clubs, New York, London, Paris; *Good News, Hold Everything, Shoot the Works, Here Goes the Bride, Of Thee I Sing, Roberta, Anything Goes.*

Pictures: *Kid Millions, Jealousy, I'll Love You Always, After the Dance, Public Menace, Woman Trap*, 1933; *Violets In Spring, Top of the Town*, 1936; *Broadway Melody*, 1937; *London By Night, Women Men Marry, Little Miss Broadway, Letter of Introduction, Hold That Co-Ed*, 1938; *Risky Business, Broadway Melody*, 1939; *Two Girls On Broadway, Public Debutante No. 1, Little Nellie Kelly, A Girl, a Guy, and a Gob*, 1940; *Ringside Maisie, Rise and Shine*, 1941; *Mayor of 44th Street, For Me and My Gal, Presenting Lily Mars, The Navy Comes Through, Powers Girl, Bataan*, 1942; *This Is the Army, Broadway Rhythm, Show Business*, 1943.

Margaret O'Brien

THOUGH one of the most gifted and sensational child actresses ever to brighten the Hollywood horizon, wee and winsome Margaret O'Brien bears none of the earmarks of the prodigy or precocious child. Away from the cameras she is a normal youngster who likes to skip rope or play with jacks, daub with crayons, look at picture books, dress her dolls or play with her pets.

Undoubtedly a born actress, with a family theatrical tradition behind her and millions of moviegoers of all ages as her ardent fans, she has, in the brief span of nine pictures, attained a deserved place in Metro-Goldwyn-Mayer's galaxy of great stars.

Her first two screen appearances, in a government short film with James Cagney and in *Babes On Broadway* with Mickey Rooney brought forth unprecedented acclaim from the theatergoing public and critics alike. At the time just five years old, she was immediately cast in the title role of *Journey For Margaret*. Once again in magazine and newspaper reviews, and via a deluge of fan mail to M-G-M Studios, the tiny actress was hailed as a child marvel and future star.

She more than fulfilled this latter prediction in *The Lost Angel, The Canterville Ghost* and *Meet Me in St. Louis* and was immediately made a star in her own right, her name now sharing the spotlight with the present roster of thirty-three great marquee names which are included in Metro-Goldwyn-Mayer's list of stars.

Margaret was born in Los Angeles, January 15, 1937. Her mother is Gladys O'Brien, who was formerly known on the stage as a dancer under the name of Gladys Flores. Eight years ago, Mrs. O'Brien abandoned her own career to coach her sister, well known on Broadway as Marissa Flores, an accomplished dancer, and at present under contract to M-G-M.

The little star neither dances, sings, nor plays any musical instrument. Her forte is exclusively acting. Her hobby is drawing, with dime store water colors or crayons.

She has recited Lincoln's Gettysburg address over the radio and played in dramatic sketches on the air, but has never been on the stage. Paul Hesse, the artist, attracted by her piquant face and hazel eyes, has often used Margaret as his model for magazine cover illustrations. Her hair is medium brown and straight. She is 44 inches tall and weighs 41 pounds.

It is difficult for her to be inactive. Life is too full of a number of things, including a 14-months old Cocker spaniel which she named Maggie. She has taught Maggie to stand on her hind legs and dance. Her fancy for toys and play things runs to animals and she has practically a miniature zoo of calico cats, toy rabbits, horses, tigers, teddy bears and such.

Still unconscious of her talent, Margaret is totally unconcerned with fame and fortune. To her the job is fun—so she takes it home with her and works at it there, borrowing anything her mother will lend in the way of a costume or props. Her vivid imagination makes other material accessories unnecessary. She started to school in 1943, but even before she took up regular studies in the studio classroom she had mastered the alphabet, could print her name and add and subtract a little.

Robert Young and Lionel Barrymore are her favorite screen stars.

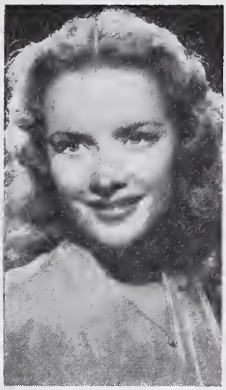
Observing her at work before the cameras as she laughs, cries, cringes in terror or smilingly fondles a toy, the ordinarily unimpressionable studio experts, workers and her older fellow actors and actresses have unanimously and readily agreed with those moviegoers and critics, who first fell under the spell of her wistfully mobile little face, her great, and as yet still hardly tapped, talents.

LIFELINES

Margaret O'Brien, born in Los Angeles, Jan. 15, 1937, daughter of Larry and Gladys O'Brien; showed proficiency at mimicry in early childhood and in 1942 made screen debut in *Babes On Broadway*. Height, 44 inches; Weight, 41 pounds; Hair, medium brown; Eyes, hazel.

Appeared in radio plays and posed for magazine covers by Paul Hesse.

Pictures: *Babes On Broadway, Journey For Margaret*, 1942; *Dr. Gillespie's Criminal Case, Lost Angel, The Canterville Ghost, Song of Russia, Jane Eyre, Madame Curie*, 1943; *Meet Me In St. Louis*, 1944.



Susan Peters

SUSAN PETERS set a three-year deadline on her chances of becoming a movie star. The first two years of patient training and preparation for the screen had to be written off as a dead loss. Or at least so Susan thought. For at the expiration of her probationary period, Miss Peters' contract expired and was not renewed. Then, when things looked darkest, her fortunes changed. Today she is one of M-G-M's most scintillant stars.

Chronologically, Miss Peters was born in Spokane, Washington, on July 31, the daughter of Mrs. Abby Carnahan. She left her home town at the age of one, and after brief residences in Seattle and Portland, went to Hollywood with her mother. Educated at the Flintridge Sacred Heart and La Rue Schools, she graduated from Hollywood High at eighteen.

A level-headed young woman, whose early ambition was to be a doctor, she realized that, of the thousands of girls who storm Hollywood's gates every year, few make good. So she set her goal at stardom, or nothing.

Feeling a sense of responsibility for her mother and younger brother, the very determined high school graduate decided to take a three year fling at the movies. If she did not succeed by the end of that time she would resume her study of medicine.

Right off, she made two tests, one for *Our Town* and the other, *So Red the Rose*. Nothing came of them, but Warner Brothers thought Miss Peters was worth taking a chance on, and signed her to a contract. She was sent to the studio dramatic school, instructed on make-up and other details. Also, she was given a screen name.

The one she bore from birth, Susanne Carnahan, was deemed too ponderous for screen purposes. Without her knowledge, since nobody bothered to ask her, she was named Sharon O'Keefe. This she objected to, so Miss Peters was asked to select her own name from fifty suggested. Susan Peters appealed to her the most.

Through two years of disappointments, Miss Peters applied herself to learning the rudiments of acting. She became probably the most screen-tested girl in the movies. Occasionally, she was given bits and small speaking roles in such films as *Santa Fe Trail, Sockeroo, Scattergood Baines Pulls the Strings* and *Escape from Crime*. But nobody would give her a major role. After some twenty tests, with parts that didn't materialize, she was tested for *King's Row*. After that test, her contract option wasn't taken up. She had a year to go, with prospects fading.

So it was in that dismal hour for her, Director S. Sylvan Simon came to the rescue. He needed a very youthful girl to play Cora Edwards in *Tish*. She had to be young, but a fine dramatic actress. Simon thought Miss Peters could do it. He gave her the opportunity, and she made good.

Miss Peters was so good, in fact, that Simon told others about her. At the time, Producer Sidney Franklin and Director Mervyn Le Roy were frantically searching for a young actress to play Kitty in the picturization of James Hilton's *Random Harvest*, starring Ronald Colman and Greer Garson. It was a star-making part opposite Colman. They tested scores of actresses. Then they saw Miss Peters, and didn't even go to the trouble of testing her.

Onward and upward, toward the stardom she has recently achieved, she travelled fast, in such following pictures as *Andy Hardy's Double Life, Assignment In Brittany* and two *Dr. Gillespie* film roles. In *Song of Russia* she achieved co-star rating, sharing the spotlight with Robert Taylor in his final picture for the duration.

Thus, almost to the day, and after two years of frustration, Miss Peters has achieved the goal she sought and within the time she set for herself.

LIFELINES

Born, Suzanne Carnahan, July 31, in Spokane, Washington, daughter of Mrs. Abby Carnahan; Educated at Flintridge Sacred Heart and La Rue preparatory schools and Hollywood High School; married Richard Quine, USCG, 1943; Height, five feet, four and one-half inches; Weight, 104 pounds; Hair, brown; Eyes, gray; Renamed Susan Peters for the screen.

Pictures: *Santa Fe Trail, Sockeroo, Scattergood Baines Pulls the Strings*, 1941; *Escape from Crime, Tish, Random Harvest, Andy Hardy's Double Life, Assignment in Brittany, Dr. Gillespie's New Assistant*, 1942; *Dr. Gillespie's Criminal Case, Young Ideas, Song of Russia*, 1943; *Secrets In The Dark*, 1944.

Walter Pidgeon

AS a boy in St. John, New Brunswick, Walter Pidgeon stared wide-eyed at the seamen who came home from every voyage with tales of high adventure. His grandfather, a skipper himself, was one of the best of them. The youngster was fired by a desire to seek his own adventure.

When World War I burst upon the world he was a student at the University of New Brunswick. He was more than halfway in the Canadian Army, with his enlistment papers awaiting final approval, when an older brother, already in the service, had him rejected because of his extreme youth. Pidgeon had overstated his age.

A year later, he tried again and was accepted. This time, just before he was about to ship for France and the big adventure, he was caught between two rolling gun carriages, narrowly escaping death. He was in a hospital for 17 months. His discharge came a month after the Armistice. But he resumed his search for adventure.

Caleb Pidgeon, his father, was a merchant in New Brunswick, where the boy was born on Sept. 23. Still a junior when he was discharged from the army, young Pidgeon went to Boston where he worked as a bank runner. He had done a little singing in school theatricals back home and, accordingly, paid for lessons from his meager wages. As a result he convinced E. E. Clive, of the Copley Players, that he could act as well as sing.

His debut in *You Never Can Tell* drew the attention of Fred Astaire, who in turn mentioned him to Charles Dillingham and Arthur Hammerstein in New York. They heard him sing and offered a role, but Pidgeon declined, convinced that he required more experience. He returned to Canada and married. His wife died when his daughter, Edna, was born.

Pidgeon learned that Elsie Janis was in quest of a singing partner for a tour. He applied for the opening and was a decided success on the road for six months, repeating it in a London revue called *At Home*. Returning to Broadway he was acknowledged a star.

He maintained that rating in *The Mannequin, No More Ladies, The Night of January 16th, Something Gay, There's Wisdom In Women*, and others. He was a popular figure on Broadway, colorful and confident, when he departed for Hollywood.

His initial screen appearance in *The Mannequin*, with Dolores Costello, established him at once. He followed in *Her Private Life, A Most Immoral Lady, Bride of the Regiment, Viennese Nights, Lady In Ermine*, and several others. On completing *Journal of Crime* in 1934, he found himself longing for Broadway and returned for two years, again distinguishing himself in the eyes of critics and public.

He headed west again in 1936 to star in *Fatal Lady, Big Brown Eyes* and others, until his triumph in *Saratoga*, at Metro-Goldwyn-Mayer in 1937. Then came a succession of triumphs, including the Academy Award-winning *Mrs. Miniver*, followed by *Madame Curie* and more recently an outstanding performance in *Mrs. Parkington*.

He is married to Ruth Walker, a non-professional. With his daughter, Edna, they live in a Spanish stucco home in Beverly Hills.

LIFELINES

Born, Walter Pidgeon, St. John, New Brunswick, Sept. 23, son of Caleb Pidgeon, merchant, and Mrs. Hannah Pidgeon. Educated, St. John public schools, University of St. John. Married to Ruth Walker. Height, 6 feet, 3 inches. Weight, 195 pounds. Hair, black. Eyes, blue. Occupations, bank messenger, singer, actor.

Stage plays: *You Never Can Tell, At Home, The Mannequin, No More Ladies, The Night of January 16th, Something Gay, There's Wisdom In Women.*

Pictures: *The Mannequin, Her Private Life, A Most Immoral Lady, Bride of the Regiment, Mlle. Modiste, Toast of the Legion, Going Wild, The Gorilla*, 1930-31; *Journal of Crime*, 1934; *Fatal Lady, Big Brown Eyes*, 1936; *Girl Overboard, As Good As Married, She's Dangerous, A Girl With Ideas, Saratoga, My Dear Miss Aldrich, Man-Proof*, 1937; *Too Hot to Handle, Shopworn Angel, Girl of the Golden West, Listen Darling*, 1938; *Society Lawyer, Six Thousand Enemies, Stronger Than Desire, Nick Carter, Master Detective, It's a Date, Dark Command, The House Across the Bay, Phantom Raiders, Sky Murder, Flight Command*, 1939-40; *Blossoms In the Dust, How Green Was My Valley, Design for Scandal*, 1941; *Mrs. Miniver, White Cargo*, 1942; *Madame Curie*, 1943; *Mrs. Parkington*, 1944.

William Powell

AS the Thin Man in the delightfully entertaining series of screenplays bearing that title, William Powell has become as much of an institution with moviegoers as Hollywood itself. The suave, droll, eyebrow-lifting, impeccably mannered and garbed Powell did not, however, achieve his hard won success as a popular and fine actor solely because of this sleuthing smoothie characterization. His list of screen successes, apart from the Thin Man films, is one of the lengthiest in Hollywood.

They did help to more firmly and snugly entrench him as one of filmland's favorite and top drawer stars. But there were many lean years, filled with penniless and jobless days and weeks, before success dawned.

Powell was born in Pittsburgh, Pa., July 29, the son of H. W. and Nettie Powell. His father was an expert accountant. He went to school there and later, in Kansas City, where he considered a future in the law. He played in *The Rivals*, at Central Union High School, and forthwith decided on acting as a career.

He enrolled at Kansas University, remained for a week, and went home with a plan to earn enough money to attend the American Academy of Dramatic Arts in New York. A job as clerk offered but $50 a month.

Undaunted, he wrote to a wealthy aunt in Pennsylvania, explaining in twenty-three pages why he needed a loan of $1,400 for two years of dramatic study. He received $700 and went to New York. He was broke in six months.

After precarious months he went into the road show of *Within the Law*, continuing for two seasons. He met Eileen Wilson, later marrying her. They had a son, William, Jr., and several years afterward were divorced.

Powell played in stock in Pittsburgh, then toured for forty weeks of one-night stands. When he returned to Broadway he was a seasoned actor. For eight years he scored in one play after another, as actor and singer. The first was *The Woman Who Laughed*. Returning to stock he appeared in more than 200 plays, then joined Leo Dietrichstein in *The King*, following in *The Judge of Zalamea*.

His ability in pictures was equal to that which he displayed on the stage. After starring in a series of pictures he joined Metro-Goldwyn-Mayer in 1934 in *The Thin Man*. In 1930, appearing in *Ladies' Man*, he met Carole Lombard. They were married, but divorced amicably several years later.

In January, 1940, in a Los Vegas, Nev., elopement, he married petite and pretty Diana Lewis, one of M-G-M's most promising young actresses today.

During the years since 1934 he has been one of Metro-Goldwyn-Mayer's most popular and prolific stars. The *Thin Man* films have been interlarded with many successful pictures among them *Escapade, Rendezvous, The Great Ziegfeld, Libeled Lady, Double Wedding, Crossroads, The Heavenly Body,* and *The Thin Man Goes Home*.

LIFELINES

Born, William Powell, Pittsburgh, Pa., July 29, son of Horatio W. and Nettie Powell. Educated, Pittsburgh and Kansas City public and high schools, American Academy of Dramatic Arts. Divorced from Eileen Wilson and Carole Lombard. Married to Diana Lewis. Height, six feet. Weight, 160 pounds. Hair, dark brown. Eyes, brown. Occupations, clerk, actor.

Stage plays: *The Ne'er-Do-Well, Within the Law*, stock and vaudeville, *The King, The Judge of Zalamea, My Lady's Lips, Amarilla of Clothesline Alley, Spanish Love*, and many others.

Pictures: *Sherlock Holmes, When Knighthood Was in Flower, Spanish Shawl, Outcast, Under the Red Robe, Romola*, 1921; *Too Many Kisses, Dangerous Money, Aloma of the South Seas, Runaway, Desert Gold, Beau Geste, Tin Gods, The Great Gatsby, New York, Love's Greatest Mistake, Beau Sabreur, Canary Murder Case*, and others in the interval to 1928; *Charming Sinners, Four Feathers, Pointed Heels, Greene Murder Case*, 1929; *Behind the Make-up, Benson Murder Case, Shadow of the Law, Street of Chance*, 1930; *High Pressure, Road to Singapore, Jewel Robbery, One-Way Passage*, 1932; *Lawyer Man, Private Detective 62, Kennel Murder Case, Double Harness*, 1933; *Manhattan Melodrama, Evelyn Prentice, Thin Man*, 1934; *Key, Star of Midnight, Reckless, Escapade, Rendezvous*, 1935; *Great Ziegfeld, Libeled Lady, After the Thin Man, Ex-Mrs. Bradford, My Man Godfrey*, 1936; *Last of Mrs. Cheyney, Emperor's Candlesticks, Double Wedding*, 1937; *Another Thin Man*, 1939; *I Love You Again*, 1940; *Love Crazy, Shadow of the Thin Man*, 1941; *Cross Roads, The Youngest Profession*, 1942; *The Heavenly Body, The Thin Man Goes Home*, 1944.

Mickey Rooney

MICKEY ROONEY literally crawled into the spotlight before he was a year old. His parents, Joe Yule and Nell Brown, were vaudeville players and were in the midst of their act at the time. Escaping the watchful eyes of stagehands, Mickey made his debut on his hands and knees, flashed a big baby grin over the footlights—then sneezed! The audience howled with glee.

Before he was two he was a regular member of his parents act. In order to comply with New York laws, Mickey was given a special work permit by Governor Alfred E. Smith. Spending most of his time backstage, he soon learned to dance. Before he was five, with a partner, he was touring the eastern vaudeville circuits. His youthful talents next won him a featured spot in a stage revue.

At five he made his motion picture debut, playing a midget in *Not To Be Trusted* and a similar role in *Orchids and Ermine*.

Originally Mickey was Joe Yule, Jr., born on September 23. At the time his mother brought him to Hollywood, Larry Darmour started producing a series of short film comedies based on Fontaine Fox's tough little cartoon character, Mickey (Himself) McGuire. He was searching for a dark-haired kid who could look tough and act tough. Little Joe Yule's mother darkened his unruly yellow locks and it angered the youngster. A long wait for an interview with Darmour at the studio didn't improve his disposition. When he met Darmour his belligerent attitude made the cartoon Mickey McGuire seem gentle in comparison. He got the part.

He played it thereafter for six years. He outgrew it at 12 and went on the road again, taking the name Mickey Rooney.

Returning to Hollywood he appeared continuously on the screen and in 1935, as a result of his portrayal in *Hide-Out*, Rooney was signed to a contract by Metro-Goldwyn-Mayer.

In 1939 he received a special award from the Academy of Motion Picture Arts and Sciences for his characterizations in *Boys Town* and the memorable Hardy Family pictures. In the same year a nation-wide poll of newspaper readers established him as "king" of the movies, with Bette Davis as "queen." He also was nominated for the 1939-40 acting award, the first time a juvenile had attained the status of competition with adult stars. In 1943 he won the Academy Award nomination for his performance in *The Human Comedy*. Two musicals, *Girl Crazy* and *Thousands Cheer*, offered Rooney in lighter roles again in 1943 followed by *Andy Hardy's Blonde Trouble*, *National Velvet* and *Ziegfeld Follies* in 1944.

Mickey was educated largely in studio schools and by private tutors. He also attended Dayton Heights and Vine Street grammar schools in Hollywood, and the Pacific Military Academy. Besides being able to play almost every instrument in an orchestra he is a composer of popular songs and also has written a symphony.

In 1942 he married young actress, Ava Gardner. They were divorced in 1943.

LIFELINES

Born, Joe Yule, Jr., Brooklyn, N. Y., Sept. 23; Parents, Joe Yule and Nell Carter, professionals. Educated, public schools, Los Angeles, private tutors, studio schools, Pacific Military Academy. Height, five feet, three inches. Weight, 125 pounds. Hair, blonde. Eyes, blue. Married, Ava Gardner, Jan. 10, 1942; divorced 1943. Occupation, actor since infancy. On stage; in vaudeville until five; Puck, in Max Reinhardt's presentation of *Midsummer Night's Dream*.

Pictures: *Not to Be Trusted, Orchids and Ermine, 78 Mickey McGuire* pictures; *Fast Companions, Love Birds, My Pal, The King*, all before he was six; *Chained, Blind Date, Half a Sinner;* to M-G-M in 1935 for *Hide-Out*, then *Manhattan Melodrama, County Chairman, The Healer, Ah, Wilderness!;* In 1936, *Riffraff, The Devil is a Sissy, Little Lord Fauntleroy;* 1937, *A Family Affair, Captains Courageous, Live, Love and Learn, Thoroughbreds Don't Cry, You're Only Young Once, Slave Ship, Hoosier Schoolboy;* 1938, *Judge Hardy's Children, Lord Jeff, Love Finds Andy Hardy, Boys Town, Stablemates, Out West With the Hardys;* 1939, *The Hardys Ride High, Huckleberry Finn, Andy Hardy Gets Spring Fever, Babes in Arms, Young Tom Edison, Judge Hardy and Son;* 1940, *Andy Hardy Meets Debutante, Strike Up the Band;* 1941, *Andy Hardy's Private Secretary, Men of Boys Town, Life Begins for Andy Hardy;* 1942, *Babes on Broadway, The Courtship of Andy Hardy, Yank at Eton;* 1943, *Andy Hardy's Double Life, The Human Comedy, Girl Crazy, Thousands Cheer;* 1944, *Andy Hardy's Blonde Trouble, National Velvet. Ziegfeld Follies.*

Ginny Simms

WITH radiant friendliness and health enhancing her many talents as a singer and an actress, Ginny Simms has won the acclaim and affections of theatergoers in the same manner, but in much less time, that she became one of America's favorites on the radio. Within a year after she signed her screen contract with Metro-Goldwyn-Mayer she was elevated to stardom at that studio.

Indicating the high esteem with which servicemen regard the svelte, blue-eyed songstress, pilots in England named a Flying Fortress the "Ginny Simms," and at the San Diego Marine base the leathernecks officially designated her honorary platoon sergeant in appreciation of her services as a morale booster.

Until she joined Metro-Goldwyn-Mayer in June, 1943, to co-star in *Broadway Rhythm* with George Murphy, her screen roles characterized her solely as a rather naive, albeit charming, girl. In *Broadway Rhythm*, her first Technicolor as well as her first M-G-M picture, she finally portrayed herself, so to speak, in sophisticated gowns and dashing suits by Irene, and fetchings hats to complement her long, chestnut brown hair.

Winning national fame as a vocal soloist with Kay Kyser's band in 1936, Ginny stayed with the band until 1941 when she signed with RKO Radio Pictures. She appeared in three Kay Kyser films—*That's Right, You're Wrong, You'll Find Out,* and *Playmates.*

In these she needed only to rely on her voice and beauty. That was all the scripts called for. Then she began to demonstrate that she had dramatic talent.

In 1941, too, she had her own radio show on a national hook-up. Then she was on another network with Bob Burns and in September, 1942, she started another of her own nationwide programs.

A third phase of her career is making phonograph records, now numbering about 500.

Six months before Pearl Harbor, Ginny cheerfully started the fourth phase of her career, which pays off only in personal satisfaction in being able to provide entertainment for the men in service. In early summer of 1941, before the war completely engulfed the United States, Ginny toured all the Army camps from Texas to the State of Washington. Since then she has made appearances at Army and Navy posts throughout the country.

Ginny lives on a ranch in San Fernando Valley near Los Angeles, which represents the fifth phase of her life and is proof conclusive of her versatility.

She has 40 acres planted in alfalfa and citrus fruits. The farm boasts more than 1000 chickens, 19 cows, and a prize bull. There is a model vegetable garden too, and an ultra-modern piggery.

Her parents, who are Southerners of Scotch, English, and French ancestry, live on the ranch. Her father, Dormer Simms, once played in minstrel shows. Now he is in active charge of the ranch, but Ginny is the supervisor, and pop listens to her. During the week, she remains at her charming Hollywood apartment. Week-ends find her at the farm, in slacks or riding clothes and cowboy boots.

Ginny likes to swim, play golf, travel and go shopping. She eats practically anything without fear of gaining weight. Her favorite food is enchiladas, but she never has had time to learn to cook them, or anything else.

Ginny is superstitious on only one count. She doesn't like to encounter a black cat. She likes cats otherwise and has a gray one named Smoky, also an English setter and puppy.

She has received many honors during her brief life, but her proudest moment came when she was invited to lunch with President and Mrs. Roosevelt at the White House.

She has only one rule in life: Be kind.

Ginny has never married, but she's by no means against it. She can't cook, but thinks maybe she could learn.

LIFELINES

Born, Virginia Simms, May 25, San Antonio, Texas. Daughter of Dormer Simms, minstrel man, and Gertrude Simms. Educated, Fresno public schools, and Fresno State Teachers College. Height, five feet, six inches; weight, 120 pounds; hair, chestnut brown; eyes, blue-green. Occupations, theater usher while attending school; radio singer, actress, farmer.

Radio: Started on Fresno station. Joined Kay Kyser's orchestra in 1936. On Lucky Strike show. Own show for Kleenex, 1941; with Bob Burns, 1942; starred in own show for Phillip Morris, Sept., 1942.

Pictures: *That's Right, You're Wrong,* 1940; *You'll Find Out,* 1940; *Playmates,* 1941; *Here We Go Again, Seven Days Leave,* 1942; *Hit the Ice, Broadway Rhythm,* 1943.

Red Skelton

SOON after he became a Hollywood celebrity, Red Skelton acquired a home in suburban Tarzana. It was his first since boyhood in Vincennes, Indiana. In the span between he graced theatrical rooming houses, hotels, circus trains and sometimes park benches.

He later moved into Los Angeles and promptly ordered construction of a modest swimming pool. That, too, would be a novelty in his life, he reasoned. Priorities and other setbacks prevented completion of plumbing and concrete base. Skelton invited his friends out anyway, urging them to enjoy a mud bath.

Life is a gag to Red, as it was to his father, Joseph, one of the renowned Hagenbeck & Wallace Circus clowns of the gay nineties. They both believed that laughter is a cure-all remedy for humanity's ills.

Young Skelton served it with medicine shows and vaudeville, on showboats slipping down the Mississippi with caliope music blowing full blast, and in burlesque. Now he dishes it out on celluloid and on the radio for laugh-hungry millions. Since the war began he has devoted his nights to army camps and isolated posts entertaining soldiers with his inimitable ad lib monologues and imitations.

Skelton was born in Vincennes, Indiana, the red-headed son of Joseph and Ida Skelton, of show business. His father died just before he came into the world, but left a legend. The boy, called Red at the start, aspired to become a lion tamer. Meanwhile, he went to school and crated boxes in a local department store where he constantly kept his companions laughing.

At 10 he joined a medicine show, earning a dollar a week for every year of his life. The following year he went out with the John Lawrence Stock Company, the next with Clarence Stout's Minstrels. At 14 he was playing with Hittner's showboat, Cotton Blossoms, on the Ohio and Mississippi.

There was a year in his father's clowning footsteps with Hagenbeck & Wallace and when he was 16, Skelton was the youngest comedian in burlesque. He invariably gravitated toward comedy. Life became suddenly serious when he was 17, playing in Kansas City, substituting between acts at the neighboring Pantages in the event an act failed to show up.

Edna Stilwell was an usher there. Skelton persuaded her to marry him and they teamed through failure and triumph until an amicable parting via the divorce court in 1944.

In 1935 they teamed in vaudeville in New Jersey and made good. While they clicked in vaudeville, Red made up for the early halt in his education by winning a high school diploma in spare time.

Before joining Metro-Goldwyn-Mayer he appeared in one picture, *Having a Wonderful Time* and made his bow on radio for 35 weeks in an air show, sponsored by a cigarette company. In 1940, following an impressive screen test he was signed by M-G-M to a long term contract and under it played his first role in *Flight Command*.

Skelton appeared in four pictures in 1941, followed by a quartet of others in 1942, including the hit *Du Barry Was a Lady*. His *Whistling* series, starting with *"Whistling in the Dark*, established him as a star. In 1943 he made *I Dood It* and *Thousands Cheer* and in 1944 again set moviegoers laughing in *Bathing Beauties* and *Ziegfeld Follies*.

He admits to a phobia where telephones are concerned. He will not talk over the wire under any circumstance. He explains the idiosyncrasy with a smiling "I'm allergic to them."

LIFELINES

Born Richard Skelton, July 18, Vincennes, Ind., son of Joseph and Ida Skelton. Educated, public schools and later night schools. Married to Edna Stilwell. Divorced, 1944. Height, 6 feet, 2½ inches. Weight, 190 pounds. Hair, red. Eyes, brown. Occupations, packer, circus clown, comedian in burlesque, radio, vaudeville, tent shows, pictures.

Stage: Stock, vaudeville, burlesque throughout country and on showboats on Ohio and Mississippi Rivers.

Pictures: *Having a Wonderful Time*, 1938; *Flight Command*, 1940; *Lady Be Good, People vs. Dr. Kildare, Whistling In the Dark, Ship Ahoy*, 1941; *Panama Hattie, Maisie Gets Her Man, Whistling In Dixie, Du Barry Was a Lady*, 1942; *I Dood It, Whistling In Brooklyn, Thousands Cheer*, 1943; *Bathing Beauty, Ziegfeld Follies*, 1944.

Ann Sothern

DAUGHTER of a concert singer and a business man, granddaughter of the submarine inventor, Simon Lake, Ann Sothern adroitly combines the qualities of artistry and acumen in her career as a screen star.

Her talent appears to be effortless, but actually she has devoted her young life to the blueprint of her profession. She understands the angles of her business as thoroughly as her grandfather knew the plan of his underwater fighting craft.

She was, until 1934, Harriette Lake, of the Broadway theater. The screen name under which she is known now, was the result of a contest following her first film appearance.

Her mother was Annette Yde-Lake, who was a distinguished concert singer. Her father was Walter J. Lake, a produce broker, son of the inventor. She was born in Valley City, North Dakota, on January 22, in a home where music was an essential of graceful living. At seven she was playing Bach and Beethoven. Her maternal grandfather was Hans Nilson, a violinist of note. Her sisters, Marian and Bonnie, were talented musicians.

The family moved to Minneapolis early in her childhood. There she was educated in public schools and at Central High School was awarded first honors for original composition. She attended the University of Washington, devoting her summer vacations to concert tours with her mother.

Hollywood was on the itinerary and the blonde, serene-eyed girl played several minor parts in pictures which she has forgotten. It was luck, destiny or an accident—one as likely as the other—that the late Florenz Ziegfeld saw one of the pictures. He saw her in it, at any rate, and in the traditional Ziegfeldian manner offered her a part in *Smiles*, with Marilyn Miller. Broadway took her to its heart.

She went on to greater adulation in *Everybody Welcome* and *Of Thee I Sing*, winning acclaim on tour as she had done in New York. After a year in the latter hit, she was approached with a proposal to play the lead in the picture, *Let's Fall In Love*. It was then that Harriette Lake became Ann Sothern.

Under the new name, and in 1937, she played her first role for M-G-M in *Dangerous Number* with Robert Young.

In 1939 she made a sensational hit in the title role of the first *Maisie* picture which brought her a long-term contract. Subsequent *Maisie* pictures soon established her among the roster of M-G-M stars.

In 1936 Miss Sothern married Roger Pryor, noted band leader, from whom she was divorced in 1942. In 1943 she married again, to Lieut. Robert Sterling, U. S. Air Force, formerly an M-G-M featured player.

Miss Sothern is an excellent swimmer, plays tennis with expert form and is a devotee of of golf. Also enjoys baseball. She is devoted to a novel collection of antique chinaware.

She is five feet, one inch tall, weighs 112 pounds. Her blonde hair curls naturally and her eyes are gray-blue.

It is significant of her nature that she avoids positive statements concerning anything in the least doubtful. She abhors prophecies of any sort, even to predicting how many more Maisie pictures she will appear in following her latest, *Maisie Goes To Reno*.

LIFELINES

Born, Harriette Lake, Jan. 22, in Valley City, North Dakota, daughter of Walter J. and Annette-Yde Lake. Educated, public schools, Valley City, Minneapolis, University of Washington. Married to Roger Pryor, 1936. Diverced, 1942. Married Lieut. Robert Sterling, U.S.A.A., 1943. Height, five feet, one inch. Weight, 112 pounds. Hair, blonde. Eyes, blue-gray. Occupations, singer and actress.

Stage plays: *Smiles*, 1929; *Everybody Welcome, Of Thee I Sing, America's Sweetheart.*

Pictures: *Let's Fall in Love, Melody in Spring;* 1935, *Hell Cat, Blind Date, The Party's Over, Kid Millions, Eight Bells, Hooray for Love;* 1936, *Folies Bergere, Hell Ship Morgan, Don't Gamble With Love;* 1937, *You May Be Next, My American Wife, Walking on Air, Smartest Girl in Town, Dangerous Number, Fifty Roads to Town, There Goes My Girl, Super Sleuth;* 1938, *Trade Winds;* 1939, *Maisie, Fast and Furious, Joe and Ethel Turp Call On the President, Congo Maisie;* 1940, *Gold Rush Maisie, Dulcy, Maisie Was a Lady;* 1941, *Lady Be Good, Ringside Maisie;* 1942, *Panama Hattie, Maisie Gets Her Man, Three Hearts for Julia;* 1943, *Swing Shift Maisie, Cry 'Havoc', Thousands Cheer;* 1944, *Maisie Goes to Reno.*

Spencer Tracy

ENTERING college intending to become a doctor, Spencer Tracy departed the classrooms determined to become an actor . . . a good one. Parts in campus plays at Ripon College, Wisconsin, sowed the germ that caused him to abandon scalpel and stethoscope for the stage and screen stardom.

That he has become one of the first magnitude stars in the Hollywood firmament, is a matter of record. But the road was hard and thorny until *The Last Mile*, a stage play, started him on his first mile upward to screen stardom.

Tracy was born in Milwaukee, on April 5, the son of John Tracy, general manager of a motor truck company, and Carrie Brown Tracy, who traced her American ancestors to pre-Revolutionary days.

He emerged from St. Rosa's parochial school in Milwaukee with a diploma, entered St. Mary's and Rockhurst Preparatory in Kansas City, then returned to Milwaukee. There he enrolled in West Side High School, then went to Marquette where he was in his third term when World War I began.

Under the minimum age limit, he tried to enlist in the Marines. They turned him down, but Tracy was not daunted. His school chum, Pat O'Brien, screen star, joined the Navy and Tracy followed.

Mustered out, Tracy surprisingly accepted a $30 a month scholarship offered to men who wished to complete their education. He re-entered Marquette and transferred to Northwestern Military Academy, then in January of 1921, he gravely entered Ripon College. He was induced to join the debating team. Hearing him one day, Prof. J. Clark Graham, the dramatic coach, virtually drafted him for a campus play.

Even then he believed that he would come out of college a doctor. But he appeared in subsequent plays, was elected to Theta Alpha Phi, the national dramatic fraternity, and Pi Kappa Delta, for his prowess as a debater. After a year and a half at Ripon, Tracy knew that it was acting he wanted. He wasted no time. Leaving school was an old story to him. He turned up in New York, enrolling in the American Academy of Dramatic Arts. His first professional part was in R. U. R.

Joining the Leonard Wood, Jr., Stock Company at White Plains, N. Y., Tracy was rehearsing for *The Man Who Came Back* when he met Louise Treadwell, an actress, whom he subsequently married. They now have a son and daughter, John and Susie. While playing in a Cincinnati stock company, he was offered a part in *Royal Fandango*, with Ethel Barrymore, on Broadway.

On February 13, 1930, Tracy appeared as Killer Mears in *The Last Mile*. Broadway lost him to Hollywood almost at once. It was this same play which launched Clark Gable on the road to stardom. In 1935 he joined Metro-Goldwyn-Mayer to star in *The Murder Man*. Two years later he won the prized Academy Award for *Captains Courageous*. The following year, 1938, he again won the award as Father Flanagan in *Boys Town*.

Success since then has become a habit with Tracy, in such pictures as *Keeper of the Flame*, *A Guy Named Joe* and *The Seventh Cross*.

LIFELINES

Born, Spencer Tracy, April 5, Milwaukee, Wis., son of John and Carrie Brown Tracy. Educated, public schools, Milwaukee, Kansas City, Northwestern Military Academy, Ripon College. Married to Louise Treadwell. Height, 5 feet, 10 inches. Weight, 170 pounds. Hair, brown. Eyes, blue. Occupation, actor.

Stage plays: *The Truth*, at Ripon College; *R. U. R.*, *Royal Fandango*, *Yellow*, *Baby Cyclone*, *Whispering Friends*, *Dread*, *Conflict*, *Nigger Rich*, *The Last Mile*.

Pictures: *Up the River*, *Quick Millions*, *Goldie*, *Six-Cylinder Love*, *Society Girl*, *After the Rain*, *20,000 Years in Sing Sing*, *Me and My Gal*, *Sky Devils*, *Face In the Sky*, *Power and the Glory*, *Shanghai Madness*, *The Mad Game*, *Man's Castle*, *It's a Small World*, *The Show Off*, *Now I'll Tell*, *Marie Galante*, until 1935 when he joined Metro-Goldwyn-Mayer in *Murder Man*; 1936, *Riffraff*, *Whipsaw*, *Fury*, *San Francisco*, *Libeled Lady*, *They Gave Him a Gun*; 1937, *Captains Courageous*, *Big City*, *Mannequin*; 1938, *Test Pilot*, *Boys Town*; 1939, *Stanley and Livingstone*; 1940, *Edison the Man*, *Boom Town*, *Northwest Passage*; 1941, *Men of Boys Town*, *I Take This Woman*, *Dr. Jekyll and Mr. Hyde*, *Woman of the Year*; 1942, *Tortilla Flat*, *Keeper of the Flame*; 1943, *A Guy Named Joe*; 1944, *The Seventh Cross*.

Lana Turner

ONE day in 1937, Lana Turner, just finished with her afternoon classes at Hollywood High School, was sipping an ice cream soda in a corner drug store across from the school campus. Two weeks later she was playing the role of Mary Clay in *They Won't Forget*. A sixteen year old novice, who had never before been within a motion picture studio, she won the role from twenty-five actresses who had been tested for the part.

Had she not dropped into that drug store and dawdled long over her soda; long enough for a friend of Director Mervyn LeRoy to appraise the beauty of her face and figure, Lana's career might have taken a very different course. She had planned to become a designer of women's clothes after graduating from high school.

That appraising friend of LeRoy arranged an appointment for her with the director and the outcome was the part in *They Won't Forget*. Making good from the start, Lana has since established herself as one of the screen's most glamorous beauties, as well as a capable actress.

She was born in the mining town of Wallace, Idaho, on February 8, the daughter of Virgil and Mildred Turner. He was a mining engineer and the couple was popular in the younger crowd that created what social life there was. The child was given plenty of name—Julia Jean Mildred Frances Turner. She herself chose the name Lana when she went into pictures.

In the interval, the youngster traveled considerably with her parents, whose existence was governed by the roving nature of her father's profession. They lived in Sacramento, then in San Francisco, where the girl attended the Convent of the Immaculate Conception.

She was 10 when her father died suddenly a few days before Christmas. That was her first real grief. Her mother, lacking health, but courageous, studied and became a beautician, conducting her own establishment. That arrangement continued until the girl was 15 when she and her mother went to Hollywood, seeking a warmer climate.

Two weeks after Miss Turner appeared in *They Won't Forget*, she was cast in *The Adventures of Marco Polo*, then swiftly in *The Great Garrick*. Voluminous mail in praise of "the sweater girl" flooded the studio. She was signed by Metro-Goldwyn-Mayer and next appeared with Mickey Rooney in *Love Finds Andy Hardy*. Mickey promptly tagged her "Baby Glamour" and the public justified his adjective. College fraternities chose her as their "sweetheart" and a magazine labeled her "Lan-allure."

In February of 1940, when she was playing her first straight dramatic role in *Two Girls On Broadway*, Miss Turner surprised Hollywood by eloping with Artie Shaw, the band leader whom she had met a year earlier in *Dancing Co-Ed*. They later were divorced.

She went on to more important roles, including the title role of Ziegfeld Girl, then co-starred in *Dr. Jekyll and Mr. Hyde* with Spencer Tracy, *Honky Tonk* with Clark Gable, and *Johnny Eager* with Robert Taylor.

In 1942 she married Steve Crane. A daughter, Cheryl, was born in 1943.

She continues to be one of the most colorful figures in Hollywood, although she has substituted a sleek gray roadster for the fire-engine red one she formerly drove. She is an inveterate window shopper, an expert stylist, and curious about every new phase of existence. She is five feet, three inches tall and weighs 110 pounds, unaffected by chocolate sodas which she still prefers to any other. Incidentally, she studies and digests her scripts with the radio turned on in high gear.

LIFELINES

Born, Iulia Jean Mildred Frances Turner, Feb. 8, 1921, in Wallace, Idaho, daughter of Virgil and Mildred Turner; Educated in public schools, Sacramento, San Francisco, Convent of Immaculate Conception, Hollywood High School; Married, Feb. 8, 1940, to Artie Shaw; later divorced; married 1942 to Steve Crane; marriage annulled but later they remarried. Height, 5 feet, 3 inches; Weight, 110 pounds; Hair, auburn; Eyes, gray-green; Occupation, actress.

Pictures: *They Won't Forget, The Great Garrick*, 1937; *Adventures of Marco Polo, Love Finds Andy Hardy, Rich Man, Poor Girl, Dramatic School*, 1938; *Calling Dr. Kildare, These Glamour Girls, Dancing Co-Ed*, 1939; *Two Girls On Broadway, We Who Are Young*, 1940; *Ziegfeld Girl, Dr. Jekyll and Mr. Hyde, Honky Tonk, Johnny Eager*, 1941; *Red Light, Somewhere I'll Find You, Slightly Dangerous*, 1942; *Marriage Is a Private Affair, Women In Uniform*, 1944.

Robert Walker

ROBERT WALKER'S rise to screen prominence in little more than a year surpasses any previous Hollywood Horatio Alger success story.

He wasn't down to his last two bits when Hollywood beckoned, but was close to it.

Bob was appearing on New York radio programs, a player without any great name, when Metro-Goldwyn-Mayer began a search for a young actor to portray a 'teen age sailor in its wartime film, *Bataan*.

Someone tipped off an M-G-M official about Bob and before the lad recovered from his surprise, he was making a screen test in New York. One look at the test satisfied studio officials. Bob took the next train to Hollywood. He had no sooner completed his role in *Bataan* than he was rushed into a second film, *Madame Curie*, with Greer Garson and Walter Pidgeon.

Bob was born in Salt Lake City, Utah, October 13. His father, Horace Walker, was editor of the Deseret News at the time. He attended grade school in Salt Lake City, but because he cut one shenanigan too many, he was sent to California for his high school education. While attending the San Diego Army and Navy Military Academy he enrolled in a dramatics course because, even then, the footlights attracted him. He liked the professor, became fascinated with acting, and decided to make it a life job.

His talent won him two scholarships to the Pasadena Community Playhouse, but an aunt, Mrs. Hortense Odlum of New York, offered to see him through the American Academy of Dramatic Arts in New York.

In 1937, while attending drama classes Bob met an aspiring young actress by the name of Jennifer Jones. They had much in common. They rehearsed together, played scenes together and dreamed of the future together. In 1938 Bob completed his first year at the Academy and spent the summer working on a South American freighter.

Finally, he and Jennifer, who had left the Academy too, landed a spot in a play at the Cherry Lane Theater in Greenwich Village. They got fifty cents a performance.

When things looked blackest there came a welcome rift in the gloom. The radio station in Jennifer's home town, Tulsa, Oklahoma, was organizing a company to present dramatic sketches. They wanted Jennifer as their leading lady and she was asked to suggest a leading man. She named Walker, so they headed for Tulsa. For fourteen weeks Bob scrimped and saved from his twenty-five-dollar-a-week salary. Then he and Jennifer were married.

When they completed their radio contract in 1939, they took a fling at Hollywood. Like Broadway, the film capital cold-shouldered them. Discouraged and broke, they headed back to New York. Occupying a sixteen-dollar-a-month room in the rear of a tenement, Bob went job hunting. The stage still didn't want him, so he took whatever jobs he could get. Meanwhile Mrs. Walker gave up her career to present Bob successively with two male heirs, Bobby and Michael.

The turning point came when Bob got his first radio job. He was given a part in *Yesterday's Children* and paid a memorable twenty dollars. Soon he was portraying roles in enough shows to keep the wolf away from his door. And it was there Hollywood found him.

Bob and Jennifer moved to Hollywood where both almost immediately achieved phenomenal success. After little more than a year in Hollywood difficulties arose and they separated.

Walker scored in three great screen characterizations in 1944—the title role in *See Here, Private Hargrove*, the lead in *Since You Went Away*, and in *Thirty Seconds Over Tokyo*.

His favorite recreation is a prize fight, and at one time he liked to play drums for his own amusement. He collects early American furniture for a hobby, plays tennis, golf, and swims.

When asked for an opinion of Hollywood on a studio biography, Bob wrote, "S'wonderful!"

LIFELINES

Robert Walker, born in Salt Lake City, Utah, October 13, son of Zella and Horace Walker; Educated, Salt Lake City, San Diego, Calif., and New York City; Married, January 9, 1939 to Jennifer Jones in Tulsa, Oklahoma; Height, six feet; Weight, 145 pounds; Hair, brown; Eyes, blue; Occupations, sailor, script reader, radio player, screen actor.

Pictures: *Bataan* and *Madame Curie*, 1943; *See Here, Private Hargrove, Since You Went Away, Thirty Seconds Over Tokyo*, 1944.

Esther Williams

ESTHER Williams literally swam her way into Hollywood. When the refreshingly beautiful young actress first dived into a swimming pool she had no inkling that her subsequent aquatic career would end in a movie contract. It did.

Esther was born on Hollywood's doorstep in Los Angeles, August 8. She is the third daughter of Lou and Bula Williams. She has two sisters, Maureen Sellstrom and June Sherwood, both married, and one brother, David Williams.

Esther's childhood ambition was to be a champion swimmer. She attended public schools, Los Angeles City College, and the University of Southern California. Almost as much time was spent in their pools as their classrooms, for at fifteen she had won the 100-meter free-style national championship. Within the next few years she took the 300-meter medley national championship, was a member of the champion 400-meter free-style relay team, and set a national record for the 100-meter breast stroke. During 1938 and 1939 she was Pacific Coast champion.

It was no accident that Esther Williams landed in the San Francisco World's Fair Aquacade. Its owner, Billy Rose, flying to the coast from New York in search of a star, heard about Esther and phoned her for an interview. It was urgent—she must hurry—he was planing back to New York that afternoon. Esther's telephoned reply was typical.

"Look," she told him, "I have a perfectly good job modeling fashions and I don't want to jeopardize it for a tryout. If you'll wait until five I'll come over."

Rose gulped at her answer but he was interested. He arranged to meet her at a swimming pool. The Aquacade's creator decided to give her an exhausting test.

"Swim back and forth," he demanded.

Esther carried out his instructions effortlessly.

"Again," he said.

She beat her previous time.

"Now, a spiral."

Esther made a neat spiral, leaving a perfect swirling wake. Rose kept her paddling, waiting for her to tire. He was wasting time. He didn't know that Esther Williams swam six to twelve miles in the Pacific regularly and this workout was like loafing for her.

"Can you keep that up?" he asked, after an hour. Esther's reply was a laugh. Rose signed her to a contract.

Following a season at the World's Fair, Esther returned to modeling. She had been approached by studio executives but wasn't particularly interested in a movie career. One day a Metro-Goldwyn-Mayer representative, who had seen her in the Aquacade, called her.

Esther listened. He offered her a contract that eliminated the customary screen test and gave her all the time she felt necessary for study and preparation before stepping in front of a camera. She signed a contract.

Esther Williams is probably the ideal embodiment of American girlhood. She is five feet, seven inches tall, weighs 123 pounds, and has the perfect figure of a champion swimmer. She has hazel eyes and brown hair.

She is one of filmdom's most talented newcomers. In addition to swimming, modeling, and acting, Esther writes and has directed a number of amateur plays. She remembers a sports broadcast as one of her memorable experiences, but would choose writing above any other profession if she were not in pictures.

Hunches and superstitions have no place in Esther Williams' well-ordered life. She does feel, however, that along with painstaking study, good acting includes personal feelings and intuition.

Esther's personal life is an active one. She plays golf, rides, and loves to jitterbug. Her hobby, however, is cooking.

In 1940 Esther was married to Leonard Kovner, a physician. They live quietly in an unpretentious Los Angeles house and Esther rises at six every morning to share breakfast with her husband. She is seriously interested in homemaking and her present ambition is to be a good wife as well as a good actress.

LIFELINES

Born, Esther Williams, Los Angeles, California, August 8, daughter of Lou and Bula Williams; Educated in public schools, Los Angeles City College, and University of Southern California; Married to Leonard Kovner, physician, 1940; Height, five feet, seven inches; Weight, 123 pounds; Hair, brown; Eyes, hazel; Occupations, swimming champion, actress.

Pictures: *Andy Hardy Steps Out, Andy Hardy's Double Life,* 1942; *A Guy Named Joe, Bathing Beauty, Ziegfeld Follies,* 1944.

Robert Young

As boy and man Robert Young has faced facts all his life, which may account for the realistic quality of his roles in fiction. He never takes the long way 'round to get to the point.

He has realized three youthful ambitions. He wished to become an actor, to have a family and some day to live on a ranch. He has attained his desire in each instance. Oddly, he achieved this triple goal before his career suddenly carried him to its highest peak in a screen role.

His appearance in *H. M. Pulham, Esq.*, in 1941, won unprecedented acclaim.

Young lived the average life of an average boy. He was born in Chicago, one of five children of Thomas E. and Margaret C. Young, on February 22. His father was an Irish building contractor. Perhaps the fact that he was born on Washington's Birthday had some influence, because the boy launched his career on the strength of a bold truth.

He never cut down a cherry tree, but when he idled on the way to Lincoln High School in Los Angeles, he admitted the reason for his tardiness. A teacher, impressed by his youthful honesty, gave Young a part in a school play, which stirred his ambition to act.

The Young family moved to Seattle when Bob was an infant. He was 10 when they settled in Los Angeles. Money was not plentiful. Bob attended high school and worked in spare time as a soda clerk. He also carried a newspaper route in the mornings.

After graduation Young got a job as a clerk in a building and loan company and played occasional bits in pictures.

He worked in a brokerage, later a bank. One morning the teacher, who had admired his truthful report back in high school, called at his window. She suggested that he join the Pasadena Playhouse. He seized the chance and divided himself for the next four years—bank clerk by day, actor by night.

Next he was given the lead in Moroni Olsen's touring company playing *The Ship*. The play was a triumph through 16 weeks. Young returned to Hollywood. Still, there was no opportunity. He started for Carmel to accept another mediocre bank job, changed his mind and returned. This time he got a screen test.

Three days afterward, Young was on his way to Hawaii to make his screen debut in *The Black Camel*. He had to borrow a suitable wardrobe for the trip. Back in Hollywood, under contract to Metro-Goldwyn-Mayer, he went into a succession of hit pictures, including *The Sin of Madelon Claudet, Wet Parade,* and *New Morals for Old.*

That was in 1932. He touched one of his three goals then, for he was an acknowledged actor. A year later he married Betty Henderson. They have three daughters, Carol Anne, 8, Barbara Queen, 4 and Betty Lou, 7 months, thus realizing a second ambition. They live on a ranch in Tarzana, where Young raises good saddle horses and cultivates eight acres in fruit. That's the third goal and there he is.

LIFELINES

Born, Robert George Young, Feb. 22, in Chicago, son of Thomas E. and Margaret C. Young; Educated, Seattle and Los Angeles public and high schools; Married, March 6, 1933, to Betty Henderson; Height, 6 feet; Weight, 170 pounds; Hair, brown; Eyes, brown; Occupations, bank clerk, insurance salesman, soda clerk, actor.

Stage: School plays, in stock in *The Ship*, Pasadena Playhouse in White *Wings, Enchanted April, Man and Superman,* and others through four years.

Pictures: *Black Camel, Guilty Generation, Sin of Madelon Claudet, Wet Parade, New Morals for Old,* 1932; *Hell Below, Tugboat Annie, Today We Live, Saturday's Millions, Right to Romance,* 1933; *Carolina, Whom the Gods Destroy, Death On the Diamond, Paris Interlude, Band Plays On, Lazy River, House of Rothschild,* 1934; *West Point of the Air, Vagabond Lady, Calm Yourself, Bride Comes Home,* 1935; *Three Wise Guys, Sworn Enemy, Longest Night, It's Love Again, Secret Agent, Bride Walks Out, Stowaway,* 1936; *Dangerous Number, Married Before Breakfast, Emperor's Candlesticks, Bride Wore Red, Navy Blue and Gold, I Met Him In Paris,* 1937; *Paradise for Three, Comrades, Toy Wife, Rich Man, Poor Girl, Shining Hour, Josette,* 1938; *Honolulu, Bridal Suite, Maisie, Miracles for Sale,* 1939; *Mortal Storm, Northwest Passage, Florian, Sporting Blood, Dr. Kildare's Crisis,* 1940; *Western Union, Trial of Mary Dugan, Lady Be Good, Married Bachelor, H. M. Pulham, Esq., Joe Smith, American,* 1941; *Cairo, Slightly Dangerous, Journey For Margaret,* 1942; *Sweet Rosie O'Grady, Claudia,* 1943; *The Canterville Ghost, Secrets In the Dark,* 1944.

1924 · 20 YEARS OF LEADERSHIP · 1944

Biographies....

OF THE FOLLOWING FEATURED PLAYERS
ARE CONTAINED ON SUBSEQUENT PAGES

ALLYSON, JUNE
AMES, LEON
ANKRUM, MORRIS
ARNOLD, EDWARD
ASTOR, MARY
BALFOUR, KATHARINE
BELL, MARION
BLUE, BEN
BOLGER, RAY
BOND, WARD
BRADY, FRED
BREMER, LUCILLE
BRESSART, FELIX
BYINGTON, SPRING
CLAYTON, JAN
COOPER, GLADYS
CRAIG, JAMES
CRONYN, HUME
CURTIS, DONALD
DANIELS JR., HENRY
DeFORE, DON
DE HAVEN, GLORIA
DORN, PHILIP
DRAKE, TOM
DURANTE, JIMMY
GARDNER, AVA
GIFFORD, FRANCES
GILCHRIST, CONNIE
GRANVILLE, BONITA
GWENN, EDMUND
HADEN, SARA
HASSO, SIGNE
HALL, DICKIE
HATFIELD, HURD
HODIAK, JOHN
HOLDEN, FAY
HORNE, LENA
HUNT, MARSHA
HUSSEY, RUTH
ITURBI, JOSE
JENKINS, JACKIE
JOHNSON, BILL
KELLOGG, BRUCE
LANSBURY, ANGELA
LAUREL & HARDY
LAWFORD, PETER
LEBEAU, MADELEINE
LEWIS, DIANA
LINDEN, MARTA
LOCKHART, JUNE
LUKE, KEYE
MAIN, MARJORIE
MARSHAL, ALAN
MARSHALL, HERBERT
MAXWELL, MARILYN
McNALLY, HORACE
MEEK, DONALD
MELCHIOR, LAURITZ
MELTON, JAMES
MORGAN, FRANK
MORRIS, DOROTHY
MURDOCK, TIM
MURPHY, DEAN
NORMAN, LUCILLE
O'BRIEN, VIRGINIA
O'NEILL, HENRY
OWEN, REGINALD
PARKER, CECILIA
PHILLIPS, WILLIAM
PORTER, JEAN
POWELL, JANE
RAFFERTY, FRANCES
RAGLAND, RAGS
RAMIREZ, CARLOS
RATHBONE, BASIL
REED, DONNA
REILLY, JACK
ROCHESTER
(Eddie Anderson)
ROGERS, JEAN
ROMAY, LINA
STONE, LEWIS
SULLIVAN, JOE
SULLY, ROBERT
TAYLOR, ELIZABETH
THAXTER, PHYLLIS
WALKER, NANCY
WALSH, ARTHUR
WARBURTON, JOHN
WHITE, JACQUELINE
WHITTY, DAME MAY
WHORF, RICHARD
WILDE, LEE
WILDE, LYN
WILLS, CHILL
WYNN, KEENAN

June Allyson

IF June Allyson had not accepted a dare, she would not now be one of the most promising younger actresses in Hollywood.

The petite, blue-eyed blonde was still in high school when she got her first job in a Broadway show. Never having taken a dancing lesson, she taught herself, mainly by watching Fred Astaire and imitating his tap and other routines. She saw *The Gay Divorcee* eighteen times. She was confident of her ability, but her girl chum scoffed at her. "If you're so good, go get a job in a show," she taunted. June accepted the challenge, answered an ad for chorus girls in "Sing Out the News," and was given a job.

Despite her newly found Broadway career, she continued her studies at Roosevelt High School in Westchester, New York, and graduated with a certificate of merit for the highest scholastic average in her class. She was also in the choruses of *Very Warm For May* and *Higher and Higher*. Later in *Panama Hattie* she was given a specialty dance. Metro-Goldwyn-Mayer offered her a film contract but June refused, convinced that she was not ready for a screen career.

George Abbott saw June's *Panama Hattie* number and gave her a featured role in *Best Foot Forward*, in which she not only danced but got her first acting and singing experience. When Metro-Goldwyn-Mayer bought the screen rights they again offered June a contract. This time she signed.

While the screen adaptation of *Best Foot Forward* in which June re-created her Broadway role, was being readied, she was given a part in *Girl Crazy*, singing and dancing with Mickey Rooney. After a specialty song number in *Thousands Cheer* and a role in *Meet the People*, June won the important acting-singing-dancing lead opposite Van Johnson in *Two Girls and a Sailor*. She now is regarded as one of the best bets for stardom on the M-G-M lot.

Born on October 7, the daughter of Arthur and Clare Allyson, in Lucerne, New York, June was an active, tomboyish youngster until she was nine, when a heavy tree, struck by lightning, toppled on her, inflicting a fractured skull, broken arm and leg. After seven months in a hospital, doctors feared possible leg paralysis and recommended that she start swimming. As a result, she not only learned to walk again, but eventually became a champion swimmer as well as the best dancer in high school.

Her early ambition was to be a doctor and in high school she made her best study marks in science. Her scholastic average for her first year in high school was 97.3, and her four year average was only a trifle lower. Her ambition now is to be a good actress, preferably in straight dramatic roles.

As with her dancing, her acting and singing are self-taught and developed.

Her bubbling energy and vitality, which have won her many complimentary pin-up titles from servicemen and civilian fans, are as constant off-screen as on. Her favorite recreations are horseback riding and swimming. She prefers classical music and has started to collect fine records.

High altitudes and self-service elevators frighten her, but she learned to fly a plane and soloed before the war banned civilian flying. She relishes Chinese food, especially egg foo yueng. Lucille Ball and Nancy Walker are among her closest friends.

Probably her early aspiration to be a doctor, plus the long weeks she spent as a hospital patient, also influenced her to fancy nursing as a career. She studied it for a year and says she would go back to it in the event that some circumstance ever prompted her to abandon her motion picture career.

Her real name, Jan, was changed to June when she went on the stage. Like many natural blondes, her favorite color is blue. She is 5 feet, 1 inch tall, weighs 99 pounds. She has two brothers, Henry, now in the Navy, and Arthur, 9, still in school.

Finest tribute to her revealed talents came in the summer of 1944 when she was given the lead role in *Music For Millions*.

LIFELINES

Born, Jan Allyson, Westchester, N. Y., October 7, daughter of Arthur and Clare Allyson; Educated, public schools and Roosevelt High School, Westchester; Unmarried; Height, 5 feet, 1 inch; Weight, 99 pounds; Hair, blonde; Eyes, blue; Occupations, dancer and actress.

Plays: *Sing Out the News, Very Warm For May, Higher and Higher, Panama Hattie, Best Foot Forward.*

Pictures: *Girl Crazy, Best Foot Forward, Thousands Cheer, Meet the People*, 1943; *Two Girls and a Sailor, Music For Millions*, 1944.

Leon Ames

LEON AMES, starting in 1925, for years alternated between increasingly important parts in repertoire and rather evenly standard, but not too important, parts on the screen. Finally he won stardom on Broadway and decided to give up Hollywood. Last year, however, on a six months' vacation from the stage, he visited the film capital—and he hasn't been able to get away since.

He is under contract to Metro-Goldwyn-Mayer, and his first picture was *Meet Me in St. Louis*, which starred Judy Garland.

Born Leon Wycoff in Portland, Indiana, the son of Charles Elmer Wycoff, Niagara Falls, N. Y., furniture manufacturer, and of Cora Alice Ames, now deceased, young Leon can't remember ever wanting to do anything else but become an actor. He lived, at various times as a child, in Delphi, Kokomo, Logansport and Fowler, all in Indiana, and on a farm in the same state. He was graduated from Delphi, Ind., High School, where he took part in basketball and track athletics.

At fifteen, he ran away to the Great Lakes Training Station and joined the Navy, hoping for service in the first World War, but they learned his true age and sent him home. He became active later, however, in the 113th Observation Squad, Indiana National Guard.

Young Ames—he chose that name because it "sounded good"—got plenty of experience. "We did one-night stands, with a new show every night for an entire week," he said.

He was persistent, and gradually more jobs came. He appeared in road shows of *The Cat and the Canary*, *Love 'em*, *Broadway*, and *Tomorrow and Tomorrow*, in which he co-starred with Kay Johnson at the Belasco & Curran Theater, Los Angeles, in 1931. He was picked from the cast to play the detective in Universal's screen version of *The Murders in the Rue Morgue*, and for four years remained in Hollywood. In 1934, he returned to the stage, but in 1937 was back in pictures in supporting roles. In 1938, he was in ten pictures, and in seven in 1939. "This was experience," he said, "but I could do better on the stage, so I went back."

He later starred in *The Male Animal*, *The Land Is Bright*, and *Guest In the House*. The 1934-36 break in his film career was highlighted by his appearance with Henry Hull in *Tobacco Road* at the Belasco Theater.

He went to Hollywood in February, 1943, for RKO's *The Iron Major*, and, after a stage appearance in *Silk Hat Harry* at the Music Box, Hollywood, was signed by Metro-Goldwyn-Mayer. He is married to Christine Gosset and has two children, Shelley, aged 4 and Leon, Jr., aged 11 months.

Ames is 5 feet 11 inches tall, weighs 175 pounds; has brown hair and blue eyes. He and Mrs. Ames live in Beverly Hills in an early California type home. He once wrote a play, *$30,000 To Go*, which Ginger Rogers' mother gave a Little Theater production in Pasadena in 1932—"but nothing came of it."

"Since then, and even before, I have had but one ambition— to act," he says. "Acting is my hobby as well as my profession."

His only rule for acting is—keep at it.

LIFELINES

Born Leon Wycoff, January 20, Portland, Indiana, son of Charles E. and Cora Alice Wycoff. Educated, grammar schools in Logansport, Fowler, and Delphi, Indiana, and Delphi (Ind.) High School. Married to Christine Gossett, June 25, 1938 in Los Angeles; daughter, Shelley, and a son, Leon Ames, Jr. Height, 5 feet 7 inches; weight, 175 pounds. Hair, brown; Eyes, blue. Occupations, shoe store delivery boy, actor.

Stage plays: Repertoire, general character parts, with Charles K. Champlin Players, 1925-26-27; *Cat and Canary* (road), 1927; *Love 'Em and Leave 'Em*, 1928; *Broadway*, and leading man in Stewart Walker stock company, 1929-30; *Tomorrow and Tomorrow*, 1931; *Tobacco Road*, 1934-36; *The Male Animal*, 1940; *The Land Is Bright, Guest In the House*, 1942; *Silk Hat Harry*, 1942-43.

Pictures: *Murders In the Rue Morgue, Stowaway*, 1931; *Alimony Madness*, 1932; *The Man Who Dared*, 1933; *Forgotten*, 1934; *Ship of Wanted Men*, 1934; *Charlie Chan On Broadway, Dangerously Yours, Forty-Five Fathers*, 1937; *Murder in Greenwich Village, International Settlement, Walking Down Broadway, The Spy Ring, Strange Faces, Secrets of a Nurse, Island In the Sky, Mysterious Mr. Moto, Suez, Come On Leatherneck, Cipher Bureau*, 1938; *Risky Business, Code of the Streets, Legion of Lost Fliers, I was a Convict, Calling All Marines, Fugitive At Large, Marshal of Mesa City*, 1939; *The Iron Major*, 1943; *Meet Me In St. Louis, Marriage Is a Private Affair*, 1944.

Morris Ankrum

HE would rather act on the screen than on the stage, but if Morris Ankrum realizes his ambition to be a director, he will choose the theater as his medium. Hollywood and motion pictures have never ceased to amaze him, especially with their technical proficiency, but the stage still remains his first love.

Ankrum, however, has found himself rgiht at home in pictures. Since forsaking a Shakespearean role on the stage with Orson Welles to appear in a solid year of Western films, he has scarcely had a moment away from the motion picture cameras.

In a few short months after signing his recent Metro-Goldwyn-Mayer contract, he appeared in five important pictures, *Tennessee Johnson, The Human Comedy, I Dood It, Assignment In Brittany* and *Right About Face.*

Ankrum was born in Danville, Illinois, on August 28, the son of non-professional parents, Horace and Caroline Ankrum. Much of his education was acquired in Los Angeles, so Hollywood can claim him as its own. After attending Berendo grammar school and Los Angeles High, he moved, in 1924, to Berkeley, California, and enrolled in the University of California.

While there, he excelled in economics, history, English and sociology. Baseball, swimming and drama were among his extra-curricular activities. He directed the University Little Theater.

Following graduation, he headed immediately for New York. He always had hoped that one day he would work for Producer Winthrop Ames. It was at Ames' office that he called when hungry, broke and tired from job hunting. His first professional appearance on the stage, his goal at the time, came in Chicago, however. By coincidence, this was with George Arliss in *The Green Goddess,* which opened in the Great Northern theater, the same theater in which Ankrum had seen his first play, *Wildfire,* years earlier. Winthrop Ames was the producer.

From 1928 to 1938 Ankrum appeared prominently on Broadway, with such stars as Lillian Gish, Sylvia Sidney, Laurette Taylor and Welles. Among his outstanding plays were *Gods of the Lightning, Hamlet, Within the Gate* and *The Five Kings,* in which he played King Henry IV.

It was after the latter role that he went to Hollywood, and made his screen start as a Western "heavy." He was in such demand for these roles afterward that he feared he was becoming "typed." A change, however, came early last year when he went into *Hot Spot,* starring Betty Grable, and then played in such films as *Tales of Manhattan, Roxie Hart, Buck Benny Rides Again* and *Reunion In France.*

In 1937, Ankrum became a member of the faculty at the University of California at Los Angeles, teaching drama at summer sessions for the next four years. He also has appeared on radio drama programs frequently, doing a sustaining program in 1937, and later performing in *Julius Caesar,* with Thomas Mitchell and Claude Rains.

Some day Ankrum hopes to write his own stage play and direct it. That he isn't entirely a novice at writing is shown by his play *The Mystery Man,* that enjoyed an eight-months run in New York several years ago.

He now lives in Hollywood with his wife, Joan Wheeler, whom he married in Eureka, California, in 1935. He makes golf his chief recreation, antique furniture his hobby, and farming an added interest.

LIFELINES

Born, Danville, Ill., August 28, Morris Ankrum. Father, Horace Ankrum; mother, Caroline. Educated, Berendo grammar school, Los Angeles; Los Angeles High School; University of California, Berkeley. He marreid Joan Wheeler in 1935 and they live in Hollywood. Height, 6 feet. Weight, 180 pounds. Hair, brown. Eyes, brown. Occupations, teacher, actor (stage, screen, radio), writer.

Plays: In New York from 1928-1938. *The Green Goddess, Ghosts, Gods of the Lightning, Hamlet, Sweethell of Old Drury, Broadway, Within the Gates, The Five Kings.*

Pictures: 1940-41, Western films. 1942, *Hot Spot, Tales of Manhattan, Roxie Hart, Michael Lane, Buck Benny Rides Again, Ten Gents From West Point, Loves of Edgar Allan Poe, Ride 'Em Cowboy, Omaha Trail;* 1943, *Reunion In France, Dixie Dugan, Tennessee Johnson, The Human Comedy, I Dood It, Assignment In Brittany, Right About Face, Song of Russia, Whistling In Brooklyn, Swing Fever, The Heavenly Body, Cry 'Havoc', The Cross of Lorraine;* 1944, *Marriage Is a Private Affair.*

Edward Arnold

THERE is excellent background for the fact that Edward Arnold is celebrated, not only as an actor, but as the busiest man in Hollywood, where he is a leader in a score of public welfare organizations.

As an orphan newsboy on New York's Lower East Side, he first manifested his flair as a multiple job holder by working in a meat market and jewelry shop until the Board of Education caught up with him.

Life has been incessantly busy for him ever since. Now, an established figure in pictures, he is active in civilian defense, a high executive in the Screen Actors' Guild, the Motion Picture Academy of Arts and Sciences, the U. S. O., and many others.

His name was Guenther Schneider. He was born in a tenement from which the view consisted of other tenements and flapping clothes hung on lines suspended from fire escapes. His father, Charles, was a furrier in failing health who was forced into a home for invalids when the boy was 8. The mother, Elizabeth, died two years later and Charles followed her within twelve months.

Suddenly, the slight, unequipped youngster was on his own against New York. He went to school at the East Side Settlement House. In an amateur performance there he played Lorenzo in *The Merchant of Venice* so well that he won the approval of John D. Barry, director of the dramatic club and instructor at the American Academy of Dramatic Arts.

In the next three years he appeared in other shows there, meanwhile working in an upholstery shop conducted by an uncle, oiling engines in the basement of Columbia University, as a bell boy, and selling papers.

He was then 15. Barry was influential in placing him with the Ben Greet Shakespearean Players at Trenton, N. J., and he then became known as Edward Arnold. The company toured the country and disbanded. Arnold promptly joined Maxine Elliott as juvenile, and also assistant stage manager. One job never was enough for him.

On occasion the theater seemed to close its doors—the stage door. For two years young Arnold, still in his teens, sold insurance on one route and wholesale groceries on another. After that combination he appeared as juvenile with Ethel Barrymore for three successive seasons, following with four years in stock.

In Richmond on tour Arnold married Harriet Marshall. They had three children, Elizabeth, William Edward, and Dorothy Jane.

At about that time Arnold was offered the opportunity to succeed Francis X. Bushman as star at Essanay Studio in Chicago. He accepted and appeared in more than 40 pictures. He returned to the theater, however, playing Broadway and stock. His marriage ended in that period. In 1927, on tour again, he was married to Olive Emerson, a noted concert singer, of St. Paul.

He continued on the stage in a variety of productions until 1932 when he was offered a role with Lew Ayres in *Okay, America*, his first sound picture. His career advanced steadily in Hollywood and in 1940 Arnold signed a contract with Metro-Goldwyn-Mayer.

LIFELINES

Born, Guenther Schneider, in New York City, February 18, 1890, son of Charles and Elizabeth Schneider. Educated, public schools and East Side Settlement House. Married to Olive Emerson in 1927. Height, five feet, eleven inches. Weight, 206 pounds. Hair, dark brown. Eyes, gray. Occupations, newsboy, salesman, hotel bellboy, engine oiler, actor.

Stage plays: *Merchant of Venice*, as a boy; stock, Ben Greet Players, three seasons with Ethel Barrymore; *The Nervous Wreck, Easy Come, Easy Go, Mad Honeymoon, Miracle at Verdun, Gray Fox, Whistling in the Dark, The Storm, Mid Channel, The Jazz Singer, Third Little Show.*

Pictures: Early Essanay productions; 1932, *Okay, America, Rasputin, Whistling in the Dark;* 1933, *White Sister, Barbarian, I'm No Angel;* 1934, *Sadie McKee;* 1936, *Diamond Jim Brady, Crime and Punishment, Sutter's Gold;* 1937, *Cardinal Richelieu, Meet Nero Wolfe, John Meade's Woman, Easy Living, Blossoms on Broadway;* 1938, *The Crowd Roars, You Can't Take It With You, Idiot's Delight;* 1940, *Mr. Smith Goes to Washington, Earl of Chicago, Lillian Russell;* 1941, *The Penalty, Meet John Doe, Unholy Partners, Design for Scandal, Johnny Eager;* 1942, *The War Against Mrs. Hadley, Eyes in the Night, The Youngest Profession;* 1943, *Inflation, Standing Room Only, Janie;* 1944, *Kismet, Mrs. Parkington.*

Mary Astor

MARY ASTOR can claim rightfully that she is one beauty contest winner who made good as an actress.

The fateful contest was held in 1920 while Mary was attending the Kenwood-Loring School for Girls in Chicago. Though only 14 years old, she won the event by unanimous decision of the judges. Winning the award brought her an introduction to Charles Albin, noted New York portrait painter, who arranged an interview for her with Jesse Lasky, former stage and screen producer.

Born in Quincy, Illinois, on May 3rd, 1906, the daughter of Professor and Mrs. Otto Langhanke, Mary abandoned her baptismal name of Lucille Vasoncells Langhanke for the less cumbersome Mary Astor, upon signing a contract with Jesse Lasky.

Her first film appearances were in a series of one reel pictures based on world famous paintings. The first, *The Beggar's Maid*, was produced by Tri-Art in New York late in 1920.

These finished, Mary then headed for Hollywood, where she immediately was cast in the well-remembered *Don Juan*, as co-star of the late John Barrymore.

Scoring in her first feature film, Mary continued her rise, playing leading lady to such stars as Douglas Fairbanks, Richard Barthlemess, Thomas Meighan and Richard Dix during the closing years of the screen's silent era.

With the advent of sound pictures in 1929, Mary found herself without a job for 10 months, but never lost confidence in herself.

Florence Eldridge and Edward Everett Horton were rehearsing a show called *Among the Married*, and gave Mary her initial stage role in the play which opened at the Majestic Theatre, Los Angeles.

She later appeared in Noel Coward's *Tonight At 8:30* with Bramwell Fletcher and Helen Chandler followed by *The Male Animal* with Elliot Nugent.

Because of her newly won stage fame, Mary received offers from four major studios.

Turning in one excellent performance after another, she played roles in such outstanding pictures as *Successful Calamity, Lost Squadron, Men of Chance, Paradise For Three, Woman Against Woman, Listen Darling, Holiday, Red Dust, Dodsworth, Prisoner of Zenda, Hurricane, No Time To Marry, Turnabout, Brigham Young, The Great Lie, The Maltese Falcon*, and her latest M-G-M films, *Young Ideas, Thousands Cheer* and *Meet Me In St. Louis.*

In the long cavalcade of films in which she has appeared—both silent and sound—Miss Astor has been cast in almost every type of role. She has been glamour girl and dowager, siren and heroine, comedienne and tragedienne. Her favorite, however, is that of a modern, sophisticated, middle-aged woman, such as she played in *Thousands Cheer.*

A sports enthusiast, her favorite exercises are riding and tennis. She attends all Hollywood hockey matches, outstanding boxing events and tennis tournaments.

Tilting the scales at 120 pounds, Mary is 5 feet, 5½ inches in height with natural auburn hair and brown eyes.

She is 37 years old and for the benefit of disbelievers who "remember seeing her when she was 12," has a birth certificate to prove 1906 as her birth year.

Two children, Marilyn Thorpe and Manuel del Campo, Jr., by former marriages, account for her greatest extravagance—buying children's clothes.

LIFELINES

Born Lucille Vasconcells Langhanke in Quincy, Illinois, May 3, 1906, the daughter of Professor and Mrs. Otto Langhanke. Educated, public schools and the Kenwood-Loring School for Girls in Chicago. Married to Kenneth Hawks, who was killed in airplane crash in 1929. Remarried to Dr. Franklyn Thorpe, one daughter, Marilyn by this union, divorced in 1935. Married to Manuel Martinez del Campo in 1936, one child, Anthony del Campo, Jr., divorced in 1942. Height 5 feet 5½ inches; Weight, 120 pounds; Hair, light auburn; Eyes, brown. Occupation, actress.

Plays: *Among the Married, Tonight at 8:30, The Male Animal.*

Pictures: *Don Juan, The Bright Shawl, Don Q, Beau Brummel, Two Arabian Knights, Forever After, Dressed to Kill, Romance of the Underworld, Dry Martini, The Queen's Husband, Behind Office Doors, Successful Calamity, Lost Squadron, Men of Chance, Paradise For Three, Woman Against Woman, Listen Darling, Holiday, Red Dust, Dodsworth, Prisoner of Zenda, Hurricane, No Time To Marry, Turnabout, Brigham Young, Cross Pacific, The Great Lie, The Maltese Falcon*, 1942; *Young Ideas, Thousands Cheer*, 1943; *Meet Me In St. Louis*, 1944.

Katharine Balfour

IT is because the great personalities of stage and screen are, as a whole, encouraging and helpful to young newcomers that Katharine Balfour is now enjoying a Hollywood screen career, according to the youth-dramatic actress.

She declares gratefully that the words of advice and cheer passed on to her by such stars as Greer Garson, Walter Pidgeon, Robert Young and Jimmy Durante, while appearing in her first three pictures, gave her confidence and put her at ease in a career that otherwise, she believes, might have proved exceedingly difficult.

And it was favorable comment from Katherine Cornell that indirectly brought the newcomer her first important opportunity on the Broadway stage.

Miss Balfour was modeling clothes for the famous New York couturier, Mainbocher, when she was noticed by Miss Cornell. The latter's remark to the effect that this mannequin definitely had great possibilities as an actress was overheard by several members of the press, and reviews of the fashion show the following day they made note of it.

Shortly after, Katharine was cast in the featured role of Helena in a revival of *R. U. R.* The play didn't crack any Broadway records, but Katharine attracted sufficient attention with her performance to get the attention of Hollywood studio executives. Following an outstanding dramatic test, she was signed by Metro-Goldwyn-Mayer.

Her first role on the screen was in *Secrets In the Dark*, with Robert Young and Susan Peters, followed by *Mrs. Parkington* starring Greer Garson and Walter Pidgeon, and *Music for Millions*, with Jose Iturbi, Jimmy Durante, Margaret O'Brien and June Allyson.

The tall, dark-haired and dark-eyed actress was born in New York City on February 7, the daughter of Raphael and Lena Balber. She has one brother, Samuel, now serving in the United States Army.

She majored in English and American history in New York's Public School 70 and Morris High School, and won the William Roosevelt Award for writing one of the finest essays written during her senior year in high school.

Although she displayed a ready talent and promise as an authoress, she never deviated from her childhood ambition to someday become an actress. Even as a small girl, she and her playmates often disrupted her home by using draperies, household linen and bric-a-brac for costumes and props to stage their own shows.

Seeing her first Broadway play, as a member of the audience, almost caused her to give up hopes, however. It was *Uncle Tom's Cabin*, in which Helen Hayes played Little Eva, and Otis Skinner gave his farewell performance. So impressed was Katharine that she decided, then and there, that she wasn't good enough to become an actress.

She soon outgrew her discouragement, however, and began haunting the offices of theatrical producers and actors' agents on Broadway, until she was engaged by the famous Barter Theater. After doing ten shows in its summer stock repertory, she appeared in several radio shows in New York and then understudied Julie Hayden in *Time of Your Life*, the William Saroyan stage hit. Lynn Fontanne, a member of the Theater Group producing this play, became interested in Katharine and gave her much further encouragement.

Katharine's next play was *I Killed the Count*, for which she understudied three characters—an old lady, a sweet young thing and a gangster's moll. She also was assistant stage manager, prop man's assistant and prompter—all adding up, as she puts it, to invaluable experience.

It was during the run of this play that she began modeling for Mainbocher. And it was then that she caught Katherine Cornell's eye, and her career began to move even more swiftly.

Exceedingly superstitious, Katharine believes in all the bugaboos and in hunches. For mental relaxation, she likes to write—mostly essays and short stories—and play the piano. For physical relaxation, and recreation, she favors long hikes in the hills that surround Hollywood.

LIFELINES

Born, Katharine Balber, Feb. 7 in New York City, daughter of Raphael and Lena Balber; Educated New York Public School 70 and Morris High School; Height 5 feet, 7 inches; weight, 120 pounds; hair, brown; eyes, brown; Occupations, model, stage, radio and screen actress.

Plays: *Time of Your Life*, 1940; *I Killed the Count*, 1941; *R. U. R.*, 1942-43.

Pictures: *Secrets In the Dark*, *Mrs. Parkington*, *Music for Millions*, 1944.

Marion Bell

WHEN Marion Bell sang, "I'll Follow My Secret Heart," at the age of 14, for guests at the home of her parents, Mr. and Mrs. Francis X. Bell, she had no notion then where that song would take her.

Robert Z. Leonard, veteran film director, and his wife, who were among the guests, were so impressed by Marion's voice that they offered to sponsor her career.

As a result, Marion went to Rome in 1937 to study voice and she did not return to the United States until war clouds darkened all Europe. Back in Los Angeles once more, she continued her voice studies.

Brown-haired, brown-eyed, Marion attended Hammond Hall in Los Angeles and made her debut May 8, 1941, at a private concert sponsored by that vocal school at the El Encanto Hotel, Santa Barbara. She continued with her studies, and in November, 1941, the San Francisco Opera Company signed the teen-age singer for two appearances at the Shrine Auditorium, including a solo in the company's presentation of *Tannhauser*.

Leonard, who himself was a light opera singer before becoming a director, insisted then that Marion devote her time entirely to study for the next eighteen months. Deciding to add dramatics to her training for grand opera, Marion joined the Bliss-Hayden Players. Soon she was playing second leads and a talent agent prevailed upon Metro-Goldwyn-Mayer to consider her for the important role of Marsinah, Ronald Colman's screen daughter, in *Kismet*. Rejected because her brunette beauty was not of the Oriental type, Metro-Goldwyn-Mayer executives decided, nevertheless, to give her a screen test. And Director Leonard, though he had looked forward to a grand opera rather than a screen career for his protegee, directed the test. Marion sang an aria from "Tosca," together with some French and English songs and was promptly signed to a contract.

Although Marion never considered motion pictures as a career until she found herself inside a studio's gate, she has always been an ardent film fan. She sees at least one motion picture each week and her favorite players are Ronald Colman and Ingrid Bergman.

Her favorite motion picture is "The Great Ziegfeld," so it happens to be a happy coincidence that M-G-M decided that she should make her screen debut in *The Ziegfeld Follies*.

In one of the most important spots ever given an unknown, Marion appears with James Melton in one of the biggest numbers of the Technicolor extravaganza. She sings an aria from "La Traviata."

From *The Ziegfeld Follies*, Marion was scheduled to go into the leading role in *The Kissing Bandit*, a musical saga of Old California. She did not take her speedy good fortune lightly, for beside her regular and rigorous vocal studies, she worked incessantly with studio coaches and Director Leonard in preparing for those first screen roles. In fact, she believes that to achieve the rank and prestige of a great singer is ninety per cent hard work and study.

Born in St. Louis, Mo., on Nov. 16, the young singer is the daughter of Francis X. Ball, general freight agent of the Wabash Railroad. She has three sisters, Evelyn and Dolly Bell, and Ruth Bertraun, all of whom are non-professionals, and all of whom live in Los Angeles.

Marion plays the piano for her own amusement and likes to dance and swim. She declares she has no superstitions, but she won't walk under a ladder. Her most treasured possession is a charm bracelet started for her when she was 14 and contributed to over the years by Mrs. Robert Leonard. Marion has about forty charms now but she says her ambition is to prove to the Leonards that she deserved the first two jewelry trinkets they gave her: a ladder and a star.

With virtually a decade spent in constant study, including opera, dancing, dramatic coaching and the other requisites of a stage and screen career, few youngsters have entered a studio better prepared for stardom.

LIFELINES

Born, Marion Bell, St. Louis, Mo., Nov 16, daughter of Mr. and Mrs. Francis X. Bell; educated, Presentation Academy, San Francisco; Hammond Hall, Los Angeles; Height, 5 feet 4½ inches; Weight, 115 pounds; hair, brown; eyes, brown. In her travels and studies she has visited Switzerland, France, England, Italy and Canada.

Stage: Bliss-Hayden Little Theater productions; San Francisco Opera Co. production of *Tannhauser* at Shrine Auditorium.

Pictures: *The Ziegfeld Follies*, 1944.

Ben Blue

BEN BLUE doesn't exactly remember how he became a comedian or why, but he does remember that his first job was doing Chaplin imitations outside of theaters in Baltimore—as a ballyhoo to lure the public to the boxoffice.

That was when he was 13. At 15, Blue was a chorus boy in New York. Four years afterward he opened dancing schools in St. Paul, Minneapolis, and Duluth. Dave Gould, later a motion picture dance director, was his partner. Then, with Tony De Marco as his partner, he conducted a dancing school in Hollywood.

Returning to comedy, Ben played eastern vaudeville circuits for five years. Then he began his motion picture career by appearing in 15 short subjects for Warner Brothers. His sad eyes, mobile face, perfect sense of timing, antics and laughs, and innate sense of humor have enlivened scores of photoplays since those days.

He was with Hal Roach Studios for three years in the early 1930's and appeared in a *Taxi Boy* series with Billy Gilbert, the sneezing comedian. He played in 11 pictures for Paramount Studios, including *College Holiday, College Rhythm, High, Wide and Handsome,* and *Cocoanut Grove.*

Since signing with Metro-Goldwyn-Mayer in 1942, Blue's career has been on a steady upbeat and his presence added many chuckles to *Panama Hattie, Broadway Rhythm, For Me and My Gal,* and *Thousands Cheer.*

Occasionally Blue has been lured back to the stage. His last appearance on Broadway was in 1939-40 when he was starred in George White's *Scandals.*

He has traveled extensively in the United States, Canada, and England during his vaudeville tours, and appeared in one picture in England—*The Arcadians,* produced by British Gaumont. He not only had a featured role in it, but wrote the screenplay. It was the first picture ever directed by Victor Saville.

Blue was born in Montreal, Canada, and he doesn't mind telling when—September 12, 1901. His mother, Mrs. Sadie Blue, now resides in Washington, D. C. His father, David A. Blue, was a dealer in antiques in New York until he retired to make his home with the comedian in Encino, California.

From his father, the comedian inherited his only hobby: collecting antique paper weights. Oddly enough, for the zany that he is, his ability as a mathematician has won him wide renown.

Blue and his wife, the former Axie Dunlap, live in a charming home that really merits the description "unique." It's a Swedish-type house with the roof turned into a flower garden.. This garden has its own irrigation system and blooms all year 'round.

The comedian doesn't govern his life by any particular rules. He hasn't any phobias, or superstitions. Neither is he any great shakes on the athletic side. He likes to attend motion pictures, but rarely finds the time to do so. He really can't decide what his favorite recreation is, but will admit that he likes staying home, chatting with his wife, and playing with his four dogs: Faust, Penny, Sheba, and Shotsi.

Outside of his screen career, Blue has only one other business interest. He owns two night clubs—one in San Francisco, the other in Hollywood, the latter a popular rendezvous for many of the younger set in the film colony. If he were not playing in pictures, he would have but one ambition:

To own more night clubs.

He probably puts in more hours at his twin jobs than any actor in Hollywood, working all day at M-G-M studio and doing three shows nightly at his Los Angeles restaurant.

LIFELINES

Born, Ben Blue, Sept. 12, 1901, Montreal, Canada, son of David A. and Sadie Blue. Educated, Baltimore, Md., grammar schools. He has one daughter, Jean Blue, 21. Married second time, Sept. 14, 1940, in New York, Axie Dunlap, artist and actress. Height, 5 feet, 10 inches; weight, 150 pounds. Hair, black; eyes, brown. Occupations, actor, dancer, dance instructor, dance school proprietor, night club owner.

Plays: *Mary,* in New York (about 1920); *Irene, Earl Carroll's Vanities* with W. C. Fields; starred in George White's *Scandals,* 1939-40.

Pictures: *The Arcadians,* British Gaumont, 1928; short subjects for Warner Bros. and Paramount; *Taxi Boy* series for Hal Roach Studios; 11 pictures for Paramount, including *College Holiday, College Rhythm, High, Wide and Handsome, Cocoanut Grove;* joined M-G-M in 1942, *Panama Hattie, For Me and My Gal;* 1943, *Thousands Cheer, Broadway Rhythm;* 1944, *Two Girls and a Sailor.*

Ray Bolger

WHEN Ray Bolger discovered there was more fun and profit in using his feet than his head, the business world lost a would-be financier and the show world gained a star entertainer. But Bolger had to be fired twice to discover it, the first time from a bank and the second from an insurance company. The complaints were identical. Bolger, it seems, disrupted office personnel by dancing in the corridors.

Born in Boston, Massachusetts, on January 10, Raymond Bolger attended Oliver Wendell Holmes grammar school and reached high school without displaying the slightest interest in things theatrical.

But because all of the girls in Dorchester High School liked to dance, Bolger learned to waltz. At his first Prom he turned rugged individualist and waltzed to everything, regardless of tempo. This taste of dancing, however, kindled the spark, and by the time graduation day rolled around he was not only an honor student, captain of the high school cadets and star of track, baseball and hockey, but a prize dancing partner as well.

Together with two girls from a Boston dance school he formed a vaudeville act that played around Boston and netted enough cash to keep the wolf a reasonably safe distance from the door. It also netted him an offer in 1921 with the Bob Ott Repertoire Company. Launched more firmly on his career as a dancer he entered vaudeville in earnest in 1924 with an act known as Sanford and Bolger, "A Pair of Nifties."

During the months that followed Bolger played every large, and many small, vaudeville houses on the Keith-Albee and Orpheum circuits. When picture houses inaugurated stage shows he moved into these as a star.

By 1926 Ray Bolger was a dancing star of note and appeared in his first major Broadway production, Shubert's *Passing Show of 1926*. The same year he also appeared in the second edition of Shubert's *Night in Paris* starring Jack Pearl. Other Broadway hits included *Heads Up*, in 1929, George White's *Scandals*, 1931; *Life Begins at 8:40*, 1934; his first solo starring production, *On Your Toes* in 1936; *Keep Off the Grass* in which he co-starred with Jimmy Durante in 1939, and his most recent, *By Jupiter*.

But the motion picture studios had not ignored Bolger's talents. As early as 1926 he had a silent test at Metro-Goldwyn-Mayer studios and was offered a contract, but Gus Edwards, with whom he was signed at the time, refused to let him go. Later, however, he accepted screen offers and appeared in such films as *The Wizard of Oz*, *Rosalie*, *Sweethearts* and *The Great Ziegfeld*, all at Metro-Goldwyn-Mayer, and *Sunny*, *4 Jacks and a Jill*, and *Stage Door Canteen*.

Recently returned from a trip to the South Seas where he entertained the troops, Bolger is now preparing for his role in the new Metro-Goldwyn-Mayer production, *Holiday in Mexico*. The South Seas trip proved an adventure. Among other things he was caught in a storm in New Guinea, while flying to Australia. All on board had parachutes on and were ready to bail out, but the plane finally landed with just enough gas for twenty minutes more flying. Bolger's prize possession is a watch-band made by Seabees on Guadalcanal, from the metal of a Jap bomber.

Bolger is 5 feet 10½ inches tall, has brown hair, blue eyes and weighs 140 pounds. He enjoys a good game of golf or tennis and plays the piano by ear. His one phobia was riding in subways and elevators, but he deliberately set out to conquer this fear and succeeded. He reads avidly, some day hopes to direct and produce stage shows and never misses a play in which either Noel Coward or Tallulah Bankhead appears. He considers his Scarecrow part in *Wizard of Oz*, his best screen role and Junior Dolan in *On Your Toes* his favorite stage portrayal.

LIFELINES

Born, Raymond Bolger, January 10, Boston, Massachusetts. Educated in Oliver Wendall Holmes grammar school, Dorchester High School, Boston. Married Gwendolyn Richard, July 9, 1929, in New York. Height, 5 feet 10½ inches; Weight, 140 pounds; Hair, brown; Eyes, blue; Occupations, bank clerk, insurance office, actor and dancer.

Plays: Bob Ott Repertoire Company, 1921; Vaudeville 1924 to 1926; *The Passing Show*, 1926; *Night in Paris* (2nd edition) 1926; *Heads Up*, 1929; George White's *Scandals*, 1931; *Life Begins at 8:40*, 1934; *On Your Toes*, 1936; *Keep Off the Grass*, 1939, *By Jupiter*, 1942-43.

Pictures: *Great Ziegfeld*, *Sweethears*, 1936; *Rosalie*, 1937; *Wizard of Oz*, 1939; *Sunny*, *4 Jacks and a Jill*, 1941; *Stage Door Canteen*, 1943.

Ward Bond

FROM football hero to screen villain is a thumbnail recital of Ward Bond's career as an actor.

He was born in Denver, Colorado, on April 9, the son of John W. and Mabel Bond. His early ambition was to be a doctor, and at East Denver High he majored in chemistry and science. Next he switched to engineering, spending two years at the famed Colorado School of Mines. When his parents moved to California, Ward enrolled at the University of Southern California where he soon became a football star under the coaching of the late Howard Jones.

His career might have turned out differently had he not earned football fame during U. S. C.'s great season when Russ Saunders, Marsh Duffield, Nat Barrager, won All-American rating. Bond, then a sophomore, was practicing on the field when Director John Ford came to the school recruiting athletes to appear in his picture, *Salute*.

"Send that kid with the ugly mug along," he said, pointing out Bond.

"That kid," who had never been inside a studio, had just enough time to complete his examination, buy a $20 suit for $25, pack his toothbrush and catch a train for Annapolis where Ford was filming location scenes for *Salute*. At the Naval Academy his roommate was John Wayne, former football star, who was then a prop man at Fox Studio, and technical advisor on the picture. They've been pals ever since.

His debut as an actor must have been more than satisfactory because at the end of the shooting on the film he was given a bonus of $75, and a bid to stay at the studio.

When Bond learned they were willing to pay him $125 a week, he decided they were crazy, but signed the contract. At the end of the summer he planned to return to college, but again a studio offer intervened. This time Bond thought he'd ask for $300. That's when Ford advised:

"You return to school, son."

He did, and in 1931 the movie actor-to-be graduated as an engineer. But the depression left few openings for engineers, and finding himself broke he tried the studios once again. That was in 1936. Since then Bond has won recognition in such films as *The Mortal Storm* in which his Nazi Storm Trooper was acclaimed the apex of villainy. As John L. Sullivan in *Gentleman Jim* he won additional laurels, and with Spencer Tracy and Irene Dunne in *A Guy Named Joe*, he plays his first out-and-out sympathetic role.

It is one of his best characterizations since becoming a screen actor and revealed a versatility that the studio plans to take advantage of in casting him for future roles.

Off screen, the husky actor is the antithesis of the villainous characters he portrays. He breeds, raises and shows dogs and is especially proud of his six prize-winning white English bull terriers. Together with his son, Kenneth DeWayne Bond, he grows a prize Victory Garden and has an interest in a chicken breeding process.

His closest friends are John Ford and actor John Wayne.

His favorite pastime is fishing with Ford and Wayne. He's partial to boats, reads biographies and "whodunit" mysteries, never sleeps later than 6 a. m., still plays football with the neighborhood kids, doesn't like cities, has never won the girl in his fifteen years on the screen, is an amateur boxer, expert swimmer, believes that doing things on the impulse of the moment is the way to enjoy life, is still a bit bewildered about his unsolicited career but wouldn't give it up for the world.

Bond is six feet three, has brown hair, grey eyes, weighs 210 pounds and is a member of Chi Phi fraternity.

He looks upon his role with Spencer Tracy in *A Guy Named Joe* as his most important part to date and believes it will open a new type of characterization for him.

LIFELINES

Born, Ward Bond, April 9, at Denver, Colorado, the son of John W. and Mabel Bond. Educated, East Denver High School, Colorado School of Mines, University of Southern California. Married in 1936 to Doris Sellers. Height, six feet, three inches. Weight, 210 pounds. Brown hair, grey eyes. Occupations, mine engineer, construction, actor.

Pictures: *Gone With the Wind, Young Mr. Lincoln, Drums Along the Mohawk*, 1939; *The Grapes of Wrath, Heaven With a Barbed Wire Fence, The Mortal Storm, The Long Voyage Home, Little Old New York*, 1940; *Tobacco Road*, 1941; *Gentleman Jim, Hello, Frisco, Hello, Swamp Water*, 1942; *The Sullivans*, 194^; *A Guy Named Joe*, 1944.

Fred Brady

RED-HAIRED, blue-eyed, Fred Brady made his way to Hollywood via a new route for actors.

He wrote his way into cinema capital, authored his own screen test, and was handed a contract as the result.

Born in New York City, November 29, the son of the late Fred Kress, Sr., a broker. Until 1929 the Brady family did well. But the Wall Street crash hit hard, and when the father died shortly after, Fred took his turn at bat. It was up to him to support his mother and twin sisters.

Before Brady became the family breadwinner, however, he had attended Regis Prep and Theodore Roosevelt High School. He had also studied several semesters at Columbia University, majoring in English.

After the death of his father, he left college to seek his first real job. The best he could find was in a New York drainage ditch. His tools were a pick and shovel. Later he worked in a steel mill. Then he landed a job doing aerial photography with the Fairchild service. It paid well, but he quit one day when the plane's motor conked at fifteen thousand feet above Manhattan's skyscrapers. After the ship had limped back to the airport, he handed in his resignation.

Brady located another job and began to write radio sketches in his spare time. To his surprise, stations began accepting his scripts and before long he was concentrating on writing. He also did several shows with the Greenwich Village Players. Chicago beckoned and he went there to play a comedian on a radio program.

He was signed to write for Uncle Walter's Dog House program broadcasting out of Chicago. Soon he was playing bits and then important roles in comedy skits. He also continued to write much of the show. Kate Smith tuned in the program and signed him for her coast-to-coast weekly broadcas. Metro-Goldwyn-Mayer executives sent him to Hollywood for a screen test. He wrote his own script, ran through the performance like a veteran, and was signed.

Before he had an opportunity to appear on the screen for Metro-Goldwyn-Mayer, however, Director Frank Borzage borrowed him for *Stage Door Canteen*. He then scored in *Swing Shift Maisie* following with one of his most effective roles as the modern composer in MGM's Academy Award winning short subject for 1943, *Heavenly Music*.

The years 1943-44 have been active for Brady, making appearances on behalf of the war effort. He has made a series of tours of army camps, canteens, hospitals and Treasury Bond drives, where his lively humor and comedy antics cheered many an audience. During one of his tours in the winter of 1943, the troupe, en route to several camps and hospitals in the east, was grounded in Texas due to bad flying weather. Rather than miss the purpose of the whole trip and with hardly any prospect of arriving at their scheduled destination, the group of actors under the leadership of Brady formed themselves into an "Actors in Search of an Audience" troupe. After a few telephone calls to surrounding Texas prairie towns they found that there were many isolated army posts that had no entertainment for months. Off they trekked, and a series of personal appearances, entirely unscheduled, cheered many an outfit that little expected a Hollywood cavalcade to descend upon them.

Brady is married. He has two children, Fred, four, and Christine, two. Mrs. Brady is the former Katherine Wright. They were married in 1936 in New York. They live in Cheviot Hills, a short distance from M-G-M studio. He is six feet, two inches tall, has a square jaw, red hair, and blue eyes. His hands still show traces of his ditch digging days, but his voice is soft with a note of laughter in it. He likes tennis, golf, and riding. He plays the piano, but for his own amusement. Brady still writes and he's now assembling verses, written previously, for publication in book form.

As a mixture of actor and writer, Brady has one particularly colorful credo: "Work like a ditch digger; think like a poet."

LIFELINES

Born Fred Kress, November 29, New York City, son of Fred and Julia Kress, Sr.; Educated, New York City Grammar schools, Regis Prep, Theodore Roosevelt High School, Columbia University; Height, 6 feet two inches; Weight, 185 pounds; Hair, red; Eyes, blue; Occupations, ditch digger, aerial photographer, writer, radio performer, screen actor.

Plays: Greenwich Village Players.

Pictures: *Stage Door Canteen, Swing Shift Maisie, Heavenly Music*, 1943.

Lucille Bremer

LUCILLE BREMER believes in hunches. Almost everything she has ever accomplished in her life has been the result of a hunch, and, thus far at least, she's been batting 1000 per cent.

A red-haired, blue-eyed young woman with dancing feet and a decided flair for the dramatic, Lucille was signed to a long-term contract after Producer Arthur Freed saw her dancing at the Versailles Restaurant in New York early in 1943.

But when she portrayed a part from *Dark Victory* for her screen test, pleased and surprised studio executives promptly decided upon a dramatic role in *Meet Me In St. Louis* for her screen debut. However, having no intention of overlooking those talented feet of hers, they decided, almost simultaneously, that her second appearance should be as Fred Astaire's dancing partner in *Ziegfeld Follies.*

Few beginners in motion pictures have had such an important role as she was given in *Meet Me in St. Louis"* to launch their careers.

Born in Amsterdam, N. Y., on Feb. 21, Lucille, at the age of 5, was taken to Framingham, Mass., and a short time later to Philadelphia. Although she doesn't remember whether it was a hunch or not, Lucille, at 7, asked her mother, Mrs. Sarah Bremer, to permit her to take dancing lessons.

It was a hunch, however, that landed her in the Philadelphia Opera Co. as a ballet dancer when she was 12 and another that, at 16, caused her to leave Philadelphia and join the famed Rockettes in New York.

After a European tour with the Rockettes in 1939, Lucille ignored well meant advice and followed another of her hunches. She quit her job with the noted dance troupe.

She vacationed awhile, and then took up a career as a model. But it wasn't long until she was dancing again, this time at the Copacabana Club. While there, she followed another hunch and tried out for a dancing role in *Panama Hattie.* She got it—and continued to dance at the Copacabana, too.

Then Lucille moved on to the Commodore Hotel as a featured dancer, and in 1942, she stepped into the ingenue lead of *Lady In The Dark* with Gertrude Lawrence after Virginia Peine left the company to marry author and war correspondent Quentin Reynolds.

In 1943, her hunch playing seemed to go a trifle astray when she appeared in the ill-fated stage production, *Dancing In The Streets,* but the system was working okay again when, just before Freed saw her at the Versailles, she turned down a role with the Pacific Coast *Doughgirls* company. She considers it a lucky omen that in her stage appearances she worked with such stars as Gertrude Lawrence and Ethel Merman.

In addition to her pursuits as an actress and a dancer, Miss Bremer is talented in the art of modelling clay figurines. Much of her spare time is spent in doing these clay caricatures of her friends and associates and during work in *Meet Me in St. Louis* her portable dressing-room was often transformed into a studio. She never has samples of her work on hand since she gives the finished models as gifts to her friends.

The young actress' initiation into the business of making motion pictures has been one of the busiest to date. In addition to appearing as Judy Garland's sister in *Meet Me In St. Louis,* she rehearsed and mapped out dance numbers with Fred Astaire for her role in *Ziegfeld Follies.* Days off the *St. Louis* company invariably found her rehearsing intricate dance numbers for the other film.

Although her favorite recreations are walking and swimming, she is an ardent movie fan and attends shows at least twice a week. For pure fun and recreation she is partial to the double-billed "spook shows" of the Frankenstein variety.Her favorite actor and actress, however, are far removed from roles of this type. She names Ronald Colman as the former, and Bette Davis as the latter.

Lucille's greatest ambition is to be a fine actress. She decided to become one when, as a child, she saw Nazimova in *Ghosts* on a New York stage.

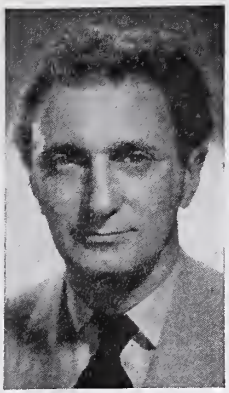
LIFELINES

Born, Lucille Bremer, Feb. 21, Amsterdam, N. Y., daughter of Mrs. Sarah Bremer and the late Richard Bremer. She has one brother, Walter Bremer, of Philadelphia. Educated, Philadelphia, at Edmunds Grade School and Frankford and Martin's High Schools. Height, 5 feet, 4 inches; weight, 111 pounds; hair, auburn; eyes, blue. Occupations, dancer, model, actress.

Stage Plays: *Panama Hattie, Lady In The Dark, Dancing In The Streets.*

Pictures: *Meet Me In St. Louis, Ziegfeld Follies,* 1944.

Felix Bressart



INSTINCTIVE humor of the unpremeditated sort made Felix Bressart the ace of Continental comedians, and in Hollywood it made Greta Garbo laugh between scenes as well as in them. Bressart was pleased, but not surprised. He had sensed accurately that Garbo's sense of humor was just as responsive as his own.

His life was rich in associations and he was riding on the wave of success in Europe in 1938, when Bressart determined suddenly to go to the United States. He felt an urgent desire to observe the American scene, study its drama and to know its people. He was convinced that an American interlude was necessary to his advancement as an actor.

He reached New York in July and two months later took out first citizenship papers, having in that interval discovered in the American way of life the qualities which he regarded as essential to existence.

Having known Henry Koster, the director, in Europe, Bressart went to see him in Hollywood, with no great confidence in his own ability to make American screen audiences laugh. Koster thought differently. Bressart was cast as the whimsical music teacher in *Three Smart Girls Grow Up*. His work was so distinctive that he was sought by Metro-Goldwyn-Mayer, where he is today still under contract, for a role in *Bridal Suite*. The director was William Thiele, who had directed him in the European version of *Private Secretary*.

His reputation, established in nearly 40 pictures abroad, had preceded him to Hollywood, but his first appearances in American films added to his prestige. Ernst Lubitsch, whom he had known in Europe, next assigned him to the role of the Russian commissar in *Ninotchka*, starring Garbo. In that part he added to his stature as an actor and a comedian, aside from delighting the Swedish star. Lubitsch called him again for a role in *The Shop Around the Corner*, with Margaret Sullavan and James Stewart. He signed a long-term contract with the studio following his appearance with Spencer Tracy in *Edison, the Man*.

It is Bressart's pet idiosyncrasy to wear a mustache in nearly every role. He has never used the same one twice. Naturally, he is a specialist in upper lip decoration, ranging from the meager pencil stripe to the drooping, melancholy walrus type. In fact, he prefers the latter.

He is five feet eleven inches in height, weighing but 150 pounds, a leanness which he accentuates by make-up, in which he is a past master. His ability to appear lugubrious has made millions laugh, sometimes in sympathy, more often in spontaneous delight.

Bressart is the son of Maurice and Marie Bressart. His father was a successful importer. The boy was educated in private schools and in early youth became a cosmopolitan figure in various world capitals. He was married in 1928 to Friedel Lehner.

He was established in the Continental theater before he made his first picture in 1930, when Curt Siodmak, famous director, lured him to the screen. That experience inspired Bressart's initial interest in Hollywood and the medium in which it excelled. His theatrical career began in 1914 when he was a young student in a dramatic school. He first played professionally in a tragic role in a Shakespearean play.

Bressart, with all his globe trotting, is happier in his Hollywood home than he has ever been in any other. He and his wife are known for their warm hospitality. He enjoys horseback riding, plays a profound game of chess, and plays a violin rather well, but strictly for his own entertainment.

Having seen him in character roles, few ever recognize Bressart on the street, as he looks years younger sans make-up.

LIFELINES

Born, Felix Bressart, March 2, in Europe, son of Maurice and Marie Bressart. Educated in private schools abroad. Married to Friedel Lehner, in Europe in 1928. Height, 5 feet, 11 inches. Weight, 150 pounds. Hair, brown. Eyes, blue. Occupations, actor.

Plays: In London, Paris, and throughout the Continent until 1930.

Pictures: About 40 in Europe prior to 1936. In U. S. has appeared in *Three Smart Girls Grow Up, Bridal Suite, Ninotchka, Swanee River, The Shop Around the Corner*, 1939; *It All Came True, Edison, the Man, Escape, Bitter Sweet, Third Finger, Left Hand, Comrade X*, 1940; *Ziegfeld Girl, Blossoms in the Dust, Kathleen, Mr. and Mrs. North*, 1941; *Crossroads, Three Hearts for Julia*, 1942; *Song of Russia, Above Suspicion*, 1943.

Spring Byington

THE daughter of a career woman when it was a daring achievement for one of the sex, Spring Byington followed in her mother's course almost as a child. It was partly due to circumstances, but more to choice.

A native of Colorado Springs, Miss Byington was the daughter of Edwin Lee Byington, an instructor in English, and Dr. Helene Byington, a graduate of the Boston University School of Medicine. Her father died when she was very young.

There was no family fortune and accordingly, Dr. Byington wisely suggested that she consider a career of her own choosing. Miss Byington was 14 when she joined the Elitch Gardens Stock Company in Denver. Three years later she went on tour at $35 a week.

The company played one-night stands in Colorado mountain towns and by way of contrast toured the flat lands of Kansas. The show was called *My Husband's Wife*. It failed in Kansas City, leaving Miss Byington with exactly $17.90 which she had hidden beneath the carpet in her cheap room.

It was enough to get her back to Denver, but instead she lived with two other aspiring actresses in one room with a gas hotplate. The rent amounted to $2 a week each, but before her money was expended, Miss Byington joined another troupe.

Marriage interrupted her career for three years during which she lived in Buenos Aires. Following a divorce when the marriage failed, she returned to her work in the United States—again on sleeper jumps in stock. She won the lead in the Harold Holt Stock Company, playing for 65 consecutive weeks, rehearsing for one show while presenting another. The schedule called for matinees, giving the career girl about five hours a night in which to sleep.

On the road Miss Byington appeared in *The Bird of Paradise*, which awarded her considerable acclaim. Reaching New York, she met Mrs. Hewitt Howland, sister of Irvin Cobb, the writer. Through Mrs. Howland she was introduced to George S. Kaufman and Marc Connelly, and in turn to Winthrop Ames. He placed her in *Beggars on Horseback*, with Roland Young and Kay Johnson, and the career was launched in Broadway lights.

She appeared in *When Ladies Meet*, later filmed by M-G-M, with Joan Crawford, Robert Taylor and Greer Garson. Broadway knew her next in *Once in a Lifetime*, then *The Merchant of Venice*, and eventually in thirty other plays. In 1932, Stuart Walker induced her to attempt a screen role.

Her debut in *Little Women* was a personal triumph. She appeared in scores of imposing films, among them *Mutiny on the Bounty*, *Ah, Wilderness!*, *The Voice of Bugle Ann*, *Presenting Lily Mars* and *The Heavenly Body*.

Miss Byington is petite, and impressively charming. Her hair is light gold and her eyes are blue-gray. She is five feet, three inches in height and weighs 123 pounds. Incidentally, she weighed about the same in those months when her meals came off the Kansas City hotplate.

LIFELINES

Born, Spring Byington, on Oct. 17, in Colorado Springs, Colo., daughter of Edwin Lee and Helene Byington; Educated, public schools and North Denver High School. Divorced. Height, five feet, three inches. Weight, 123 pounds. Hair, blonde. Eyes, blue-gray. Occupation, actress.

Stage plays: *My Husband's Wife*, stock, *Bird of Paradise*, *Beggars on Horseback*, *When Ladies Meet*, *Once In a Lifetime*, *Merchant of Venice*, 30 others.

Pictures: *Little Women*, 1933; *Werewolf of London*, *Love Me Forever*, *Orchids to You*, *Way Down East*, *Mutiny on the Bounty*, *Ah, Wilderness!*, *Broadway Hostess*, 1934-35; *Every Saturday Night*, *Educating Father*, *Back to Nature*, *Voice of Bugle Ann*, *Palm Springs*, *Stage Struck*, *Charge of the Light Brigade*, *Girl on the Front Page*, *Dodsworth*, *Theodora Goes Wild*, 1936; *Green Light*, *Penrod and Sam*, *Off to the Races*, *Big Business*, *Hot Water*, *Borrowing Trouble*, *Hotel Haywire*, *The Road Back*, *It's Love I'm After*, 1937; *Love on a Budget*, *Trip to Paris*, *Safety in Numbers*, *Everybody's Baby*, *Buccaneer*, *Penrod and His Twin Brother*, *Jezebel*, *A Family Affair*, *You Can't Take It With You*, 1938; *Alexander Graham Bell*, *Jones Family*, *Quick Millions*, *Chicken Wagon Family*, *Too Busy to Work*, *A Child Is Born*, 1939; *Blue Bird*, *On Their Own*, *My Love Came Back*, *Lucky Partners*, *Laddie*, 1940; *Arkansas Judge*, *Meet John Doe*, *The Devil and Miss Jones*, *The Vanishing Virginian*, 1941; *Once Upon a Thursday*, *War Against Mrs. Hadley*, *The Affairs of Martha*, *Presenting Lily Mars*, 1942; *Heaven Can Wait*, *The Heavenly Body*, 1944.

Jan Clayton

WHEN red-haired Jan Clayton, as Miss Southwest, won a talent contest and a trip to Hollywood in 1937 she danced a jig, burned up the family supper, and told reporters, "Whoopee! This is the big chance I've waited for!"

Hollywood, however, didn't get excited. She was pretty, had a good voice, could even act a little, but needed more experience, they told her. Why didn't she go home, get more training—

"No!" said Jan. "I'm going to stay right here, and make good. You'll see!"

Today, six years later, having signed a contract with Metro-Goldwyn-Mayer, Jan's prophecy has come true. In the meantime, she has won the favor of moviegoers, entertained Yank soldiers and sailors in the Aleutians, and starred in Brazil's famous nightclubs, the Casino Urca, and the Quitandinha.

Born in Alamogordo, New Mexico, on a 20,000 acre cattle ranch, August 26, her parents, G. V. Clayton and Vera Clayton christened her Jane. But while still in school at Tularosa, New Mexico, she dropped the "e" and became Jan. She was a favorite as a singer and actress in her school plays.

Jan graduated as valedictorian of her high school class, and then from a fashionable finishing school, Gulf Park College in Gulfport, Mississippi. She won a scholarship in music and dramatics, and additionally was elected to Phi Beta Kappa, graduating with honors. She was voted "the most talented girl."

A trip to New York followed, and then came the talent contest. She did a screen test, which was unsatisfactory, and then became a featured singer in a Hollywood night club. Following this she played lead roles in the *Hopalong Cassidy* films. She also appeared in the original stage version of *Meet the People*, and was then signed by Warner Brothers, where she made four pictures. In addition she had the lead with John Charles Thomas in *Music In the Air*, and appeared in the stage versions of *Can't Get You Down*, and *Sailor Beware*.

When America entered the war, Jan decided to do her bit. She spent four months in the Aleutians entertaining soldiers and sailors.

Upon her return, she signed the M-G-M contract with the proviso that she be allowed to fill a four weeks singing engagement at the Casino Urca in Rio de Janeiro. Jan so liked Brazil that her four weeks lengthened into four months. Finishing at the Urca, she starred at the Quitandinha, largest night club hotel in the world. In April of 1944 she returned to Hollywood.

The pretty redhead is 5 feet 2 inches, weighs 100 pounds, collects Dresden figurines as a hobby, wears a blue butterfly locket for good luck, believes a hat thrown on a bed a bad omen, dislikes people who read the end of a book first, dotes on detective stories, is a movie fan, plays the piano with concert skill, is a wiz at basketball as well as riding.

Her favorite color is yellow. She likes sport shoes and hates hats. She toots a mean saxophone, and once played in a summer resort orchestra. Her pets are a Cocker spaniel and a cat. She speaks Portuguese and Spanish fluently, was a mathematics major in high school, but now even adding a row of figures gives her a headache. An excellent cook, she prefers Mexican foods, seldom wears jewelry, dislikes playing bridge, but is a champion hearts player. She won plaudits of the Brazilians for her samba skill—but actually learned to dance it from a Yankee soldier in Dutch Harbor, Alaska.

Jan lives in a North Hollywood ranch home. She is already teaching her four-year-old daughter, Sandra, to ride. She was married to Russell Hayden, cowboy actor, but they were divorced in 1943.

Following her return to Hollywood from Brazil, she rested several weeks and then was cast for a feminine lead in *Airship Squadron 4*.

LIFELINES

Born, Jane Clayton, August 26, in Alamogordo, New Mexico, daughter of G. V. and Vera Clayton; Educated, public schools in Tularosa, New Mexico, and Gulf Park College, Gulfport, Miss. Married, Russell Hayden, actor, Oct. 19, 1938, in Glendale, Calif. Divorced, 1943. One daughter, Sandra, age 4.

Height: 5 feet, 2 inches. Weight, 100 pounds. Eyes, brown. Hair, red-blonde.

Plays: *Meet the People*, *Can't Get You Down*, 1941; *Music In the Air*, 1942; *Sailor Beware*, 1942.

Pictures: *In Old Mexico*, *Sunset Trail*, 1939; *The Showdown*, 1940; *The Llano Kid*, *Black Gun Gold*, 1941; *Flight Angels*, *Father Is a Prince*, *The Good Old Days* (musical short) 1942; *Grandfathers Follies* (musical short), 1943; *Airship Squadron 4*, 1944.

Gladys Cooper

GLADYS COOPER once London's reigning stage star and England's most beautiful woman, is now a Hollywood favorite. In one of her first American motion pictures, *Now Voyager*, Miss Cooper won an Academy Award nomination for her outstanding supporting performance.

Although the name of Gladys Cooper has been prominent in the theater since she was 15, there were no theatrical forebears in her family. She was born in Lewisham, England, Dec. 18, 1888. Her father, Charles Cooper, is a journalist and former dramatic critic and her mother, the former Mabel Barnett, daughter of Capt. Edward Barnett of the Scots Greys, was one of England's noted beauties.

When she and her sisters were youngsters they had their portraits taken by the great Ebury Street photographer, Downey. When Queen Alexandra saw the pictures she took several copies for herself.

She was not quite 15 when she and a chum sought a voice tryout at a London theatre and Gladys won an ingenue lead role.

After three days' rehearsal Gladys' inexperience was apparent. She was taken out of the role but offered the opportunity to stay on as an understudy. She declined and her luck was with her, for she won a chance to tour with the Messrs. Murray King and Clark company as Bluebell in *Bluebell In Fairyland*. The show opened at the Theatre Royal in Colchester on December 18, 1905—her 15th birthday!

This started what was to become the Gladys Cooper "legend" in English theatrical circles.

She gained further experience in musicals and received glowing notices for her role of Beauty in *Everywoman* in 1912. Two years later, in 1914, she accompanied Seymour Hicks' concert party to the British Front in France. By that time she had married H. J. Buckmaster, and her son John was on the way. Determined to make the trip, she kept her approaching motherhood a secret.

The war years found her starring in such plays as *Trelawney of the Wells*, *The Man from Blankley's* and *The Naughty Wife* at London's Playhouse, where she later produced and directed her own plays. In 1922 she had a remarkable triumph as Paula in *The Second Mrs. Tanqueray*. On the first night of the play the King and Queen, with the Prince of Wales, were in the audience. She still has the note sent backstage by the King who wrote: "You are even better than Mrs. Pat Campbell!" She followed this by playing Peter Pan in Sir James Barrie's immortal fantasy. Barrie is the godfather of her daughter, Sally. Three years later, with Sir Gerald du Maurier, she presented *The Last of Mrs. Cheyney* at the Prince's Theater.

Her first appearance in New York was at the Booth Theater on February 13, 1934 in *The Shining Hour*. The following year she again came to America to appear as Desdemona in *Othello*, followed by Lady MacBeth opposite Philip Merivale in *MacBeth*. In 1937 she became Mrs. Philip Merivale.

At the insistence of her great friend, Gerald du Maurier, she came to Hollywood in 1940 to play a role in *Rebecca*, expecting to stay but a few weeks.

She followed her first picture, *Rebecca*, with roles in *Kitty Foyle*, *That Hamilton Woman*, *Now Voyager*, played the Mother Superior in *The Song of Bernadette*. Under long-term contract to M-G-M, her first role was that of Lady Jean, gracious British gentlewoman, in *The White Cliffs of Dover*.

Now she and her husband, her daughter Sally, who is a student at the Westlake School for Girls, her son, John, now a private in the Air Corps of the United States Army, live on the Palisades overlooking the Pacific Ocean. Her elder daughter, Joan, is married and lives in England.

Five foot, five, a slim 118, Miss Cooper has blonde hair, soft and short; sparkling blue eyes, and looks unusually young to play the stately dowagers of her screen characterizations. She is an enthusiastic gardener and candid camera fan. Among her prized treasures are snap shots she took of Lloyd George, when he was Prime Minister of England. She enjoys writing, and published her autobiography in 1931.

LIFELINES

Born: Lewisham, England, Dec. 18, 1888. Height: 5'5". Weight: 118. Color hair: blonde. Color eyes: blue. Father: Charles Cooper, journalist. Mother: Mabel Barnett Cooper. Married: Philip Merivale, 1937. Children: John a private in Air Corps of U. S. Army; Jean (married and living in England); Sally, attending Westlake School for Girls.

Pictures: *Rebecca*, *Kitty Foyle*, 1940; *That Hamilton Woman*, 1941; *Now Voyager*, 1942; *Song of Bernadette*, 1943; *The White Cliffs of Dover*, 1944.

James Craig

JAMES CRAIG'S southern drawl is typical. It is colorful, but so also is James Craig.

At various times, he has been on the verge of a career in medicine, football, boxing, oil and sales promotion. Each in turn gave way to the next, and the last finally was passed up for the lure of acting in motion pictures.

Craig was born James Henry Meador, in Nashville, Tenn., on Feb. 4. He was the second of three children in the family of contractor Olen W. Meador and Bertha Perdue, who came from an old Virginia family.

Following graduation from high school, he developed a desire to study medicine, and enrolled at Rice Institute in Houston, Texas. During the next four years, odd jobs helped him eke an education in medicine and business administration, the latter replacing his medical aspirations during his last year in school. Neither work nor studies prevented his becoming one of Rice's outstanding football and tennis stars.

Entering the business world with a college degree, plus a friendly grin, southern drawl and huge physique, he first made use of the latter, turning to professional football. Failing to see any future in it, he tried boxing, but only long enough to hear that his slug-nutty sparring partner was a former champion.

The oil fields of Huntsville, Texas, next beckoned, and from there he took a position with General Motors at Houston. He started as a collector of delinquent accounts—at which his sunny disposition proved second only to his powerful frame as a "persuader"—and soon was promoted to an important post in sales promotion.

This was the first job which assured Jimmy a vacation every year. It took only one vacation to land him in pictures. Driving to Hollywood for a peek at the movie city, he was struck with the hunch that he might have a future as an actor. He contacted Oliver Hinsdale, then a coach at Metro-Goldwyn-Mayer. Hinsdale evidently saw possibilities in the handsome young giant. He advised Craig to go home, get a good diction coach, join a little theater group for experience, and return to Hollywood the following year.

One year later, almost to the day, he again reported to Hinsdale, who by this time had moved to Paramount. He tested Jimmy at that studio, with the result that the young southerner signed his first contract.

Adopting the name of James Craig, he launched his screen career in a series of Westerns. Two years later, it appeared that he was stuck in the sagebrush and shooting thrillers, so he suddenly broke from Hollywood and headed for New York.

On Broadway his initial stage venture in Guthrie McClintic's *Missouri Legend* was a success. It assured a quick return trip to Hollywood, when a Columbia talent scout signed him.

For a time, Jimmy appeared no better off than before. Just as he was considering another fling at Broadway, however, his patience was rewarded with an important role opposite Ginger Rogers in *Kitty Foyle*, for RKO. Other prominent roles followed swiftly, until he was signed by Metro-Goldwyn-Mayer, where he had received his first encouragement.

His first picture for Metro-Goldwyn-Mayer was *Omaha Trail*, followed by *Northwest Rangers*. Then came outstanding roles in *The Human Comedy*, *Swing Shift Maisie*, *The Heavenly Body*, *Kismet*, *Lost Angel*, and *Marriage Is a Private Affair*.

James Craig now has just one interest that rates ahead of his picture career. That is centered in his home and family, including three-year-old James, Jr., now toddling about his father's small ranch on the outskirts of Hollywood.

LIFELINES

Born, James Henry Meador, Nashville, Tenn., February 4. Parents, Olen W. Meador and Bertha Perdue, non-professionals. Educated, public schools, Nashville, Rice Institute, Houston, Texas. Height, 6 feet, 2½ inches. Weight, 190 pounds. Hair, black Eyes, brown. Married to Mary Ray. Son, James, Jr. Occupations, professional football, oil fields, sales promotion with General Motors, actor.

Pictures: 1938, *The Buccaneer, The Big Broadcast of 1938, North of Shanghai, Thunder Trail, Pride of the West;* 1939, *Behind Prison Gates, Man They Could Not Hang;* 1940, *Zanzibar, Winners of the West, South to Karanga, Law and Order;* 1941, *Kitty Foyle, Unexpected Uncle, All That Money Can Buy, Valley of the Sun;* 1942, *Omaha Trail, Seven Miles from Alcatraz, Northwest Rangers, The Human Comedy;* 1943, *Swing Shift Maisie, Lost Angel;* 1944, *The Heavenly Body, Kismet, Marriage Is A Private Affair, Ziegfeld Follies.*

Hume Cronyn

HUME CRONYN is the theater's youngest oldster. In less than half a dozen plays, the aggregate years of Cronyn's old gaffer characterizations total more than two centuries. It was not until dramatic critics met him backstage following his first footlight appearance that they could be convinced the actor was less than sixty years old.

Cronyn was born in London, Canada, on July 18, son of Hume and Frances Cronyn. From childhood the boy kept his sights trained on a theatrical career and after being graduated from McGill University he was accepted as a student at the American Academy of Dramatic Art.

The lad came by his aspirations naturally. His aunt was David Garrick's leading lady and she is buried in the Poets' Corner of Westminster Abbey. His father, an Ontario financier, approved of Cronyn's theatrical ambition and helped further it as much as possible.

After traveling throughout Europe, North America, and the West Indies, young Hume settled down to serious dramatic study. He showed such exceptional progress at the American Academy that he was offered an instructor's post. He taught there for four years, in the meantime sandwiching in numerous stage appearances.

It was as an aging mountaineer in *Mountain Ivy* that Cronyn set the course of his now noteworthy oldster characterizations. Critics hailed him as a "veteran," refusing to believe until they met him later in his dressing room that the youth was less than a sexagenarian.

After playing in such solid Broadway smashes as *Three Men On a Horse*, *High Tor*, *Room Service*, and *Mr. Big*, Cronyn decided to tilt at Hollywood. He was signed by Alfred Hitchcock for a featured role in *Shadow of a Doubt*, and collected accolades for his portrayal of Herbie Hawkins, the mousy armchair criminologist whose chief delight was contriving clueless methods of dispatching victims.

Cronyn enacts old men by choice. "I'm no glamour boy," he admits, "and I find character portrayals fun." He creates his own make-up. False teeth, hair pieces, body padding, and character costumes are part of the Cronyn stock in trade and realism is his watchword. He is one actor who won't hesitate to make himself bald or portly, if his part demands it.

In 1942, Cronyn married his "favorite actress," stage star Jessica Tandy. They have two children, a nine-year-old step-daughter named Susan Hawkins, and Christopher Hume, born July 22, 1943.

A homebody, Cronyn lives quietly with his family in a graciously managed Beverly Hills home. Unlike many film folk, he is neither an amateur rancher nor chef. His sole culinary accomplishment is the preparation of bannock, a simple type of bread which he learned to bake during a shortlived career as a firewatcher in the backwoods of Canada.

Although boxing was Cronyn's major athletic interest at McGill and he became so handy with the gloves that he was nominated for the Canadian Olympic team in 1932, his extraprofessional activities today are less physically strenuous. Devoted to acting, he has made writing his avocation and has sold numerous short stories and plays. One, *Angel of Miami*, was purchased by a Hollywood motion picture studio. Another, a short story entitled *The Unprepared*, is in the hands of an eastern magazine editor. Cronyn also has interested himself in play production and is part backer of two recent stage successes, *Life With Father* and *Charley's Aunt*.

Following his role in *Shadow of a Doubt*, Cronyn was signed by Metro-Goldwyn-Mayer to portray a French prisoner of war in the all-male drama, *The Cross of Lorraine*. It is one of his few characterizations which required no other make-up than a light growth of stubble.

Major roles in *Lifeboat*, and with Spencer Tracy in *The Seventh Cross* brought Cronyn new acting laurels in 1944.

LIFELINES

Born, Hume Cronyn, July 18, London (Ontario) Canada, son of Hume and Frances A. Cronyn. Educated, Bishop Ridley College, McGill University. Married to actress Jessica Tandy, Sept. 27, 1942. Height, five feet, seven and one-half inches. Weight, 145 pounds. Hair, brown. Eyes, blue. Occupation, actor.

Stage Plays: *Mountain Ivy*, *Three Men on a Horse*, *High Tor*, *Room Service*, *Three Sisters*, *Off to Buffalo*, *The Weak Link*, *Retreat to Pleasure*, *Mr. Big*.

Pictures: *Shadow of a Doubt*, *The Phantom of the Opera*, *The Cross of Lorraine*, 1943; *Lifeboat*, *The Seventh Cross*, 1944.

Donald Curtis

DIRECTOR of dramatics in three important universities, leading man in upwards of 150 Little Theatre plays, announcer on eleven transcontinental air shows, featured player in more than two score motion pictures and still on the sunny side of thirty!

This is the thumbnail record of a busy young man by the name of Donald Curtis.

When a filmland talent scout slipped into the audience of a Duquesne University campus show a few years ago, he had hopes of finding potential screen talent. He was disappointed—at first. Although none of the players was worthy of note, the play was exceptionally well directed and he went backstage to congratulate the director.

The Hollywood scout met Professor Donald Curtis, who stands six feet two, weighs 190 pounds and is on the handsome side, and he promptly hauled out a movie contract. Curtis was shipped to the film capital on the first available train.

Hollywood's first college professor turned actor was born Curtis D. Rudolf, February 27, in Eugene, Oregon. He dropped his last name and switched his first two names that night at Duquesne when he decided to become an actor. His father was Col. W. Rudolf, who managed a large farm near Cheney, Washington.

His childhood differed little from that of the average American youngster. He ditched school no more than the other children of the neighborhood, and he joined the Boy Scouts and remained a member until he had risen to the rank of Eagle Scout. He attended grade and high school in Cheney, playing on the football, basketball, tennis and track teams. He also was active in dramatics and journalism. After graduation, he entered the Cheney College of Education. He received his Bachelor of Science degree and Master of Arts degree at Northwestern University.

During his college days he played leads in more than 150 campus shows. He also appeared in many amateur playhouse productions. In 1936 he taught dramatics and English at Northwestern. A year later he was offered a better position at Allegheny College and moved there. In 1937 he went to Duquesne University where he was put in charge of dramatics and campus presentations. While there he won a Rockefeller Fellowship and had several articles published in the Quarterly Journal of Speech, a publication closely followed by dramatic and speech instructors.

In filmland, Curtis found that the rosy picture painted by the talent scout was merely a portrait of things to come. His first roles were small and the competition tough. His first contract expired and he turned to freelancing. He appeared on radio network shows emanating from Hollywood, including the Lux Radio Theatre, Silver Theater, Red Ryder, and Chase and Sanborn programs. He played several lead roles at the Pasadena Community Playhouse. Small supporting roles in thirty-seven pictures over a period of three years followed. Metro-Goldwyn-Mayer had followed his performances and in 1942 signed him to a long term pact. His first major role at that studio was in *Salute To the Marines*, Wallace Beery starrer.

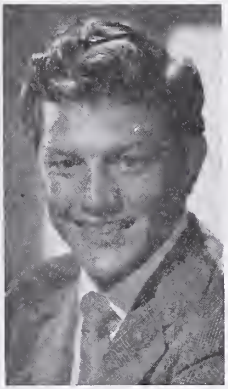
He's an expert horseman, likes to play squash, badminton, and enjoys swimming. His favorite hobby is gardening, and he passes leisure hours writing, mostly for his own amusement. His favorite recreation is dancing. He is married to Margaret Jennings. They met when both were applying for an acting spot at the Hollywood Bowl. Three weeks later they were married in Hollywood. That was August 3, 1940. He has a stepdaughter, Marlo Shields Curtis, six years old. They live in a modest bungalow in the film capital.

LIFELINES

Born, Curtis D. Rudolf, February 27, Eugene, Oregon, son of Col. W. and Josephine Rudolf. Educated public schools of Cheney, Washington; Evanston, Illinois; Cheney College of Education, and Northwestern University. Married to Margaret Jennings, August 3, 1940. Children, Marlow Shields Curtis, six, stepdaughter. Height, 6 feet, 2 inches; Weight, 195 pounds; Hair, brown; Eyes, brown. Occupations, college professor, radio player, actor.

Stage plays: *Libel, Paths of Glory, Taming of the Shrew, Both Your Houses,* and 150 others while in college. On *the Rocks, Kiss the Boys Goodbye,* and several others at the Pasadena Community Playhouse.

Picutres: Small supporting roles in 37 pictures between 1939 and '42. *Salute To the Marines, Swing Shift Maisie, Bataan, Swing Fever, Lost Angel, The Cross of Lorraine,* 1943; *See Here, Private Hargrove, Meet Me in St. Louis,* 1944.



Henry Daniels, Jr.

ON A SPRING morning in 1943 a nervous young man entered the make-up department at Metro-Goldwyn-Mayer studios. The hands of the clock were just registering 6 a. m.

"Name," asked the girl at the desk.

"Hank Daniels," answered the nervous young man.

"Picture?" asked the girl.

"Cry 'Havoc'," said the boy.

Without a further exchange of words Hank Daniels was escorted to a long room where a man in a white smock dipped his hand into a pan of soot and drew it twice across the face of the actor. Hank Daniels was ready for his first screen role.

"I had been awake all night," said Hank, "dreaming of grease paint and make-up magic. All I got was a very dirty face."

This first screen role was no great drain on Daniels' ability as an actor. All he was required to do was to lie on a cot and grin.

The grin, however, was so infectious that he received countless fan letters including one from Navy Nurses Corps nominating him as "the patient we would hate to see get well too soon."

Born in Plainfield, New Jersey, on January 27 he is the son of Henry H. and Edith A. Daniels. His father was, and still is, president of a cleaning and dyeing establishment, located at 12 E. 8th Street, New York City.

His mother and father, born and reared in England, met and married after they migrated to the United States. The greater part of young Daniels' family, both maternal and paternal, still reside in Britain.

Hank, as a lad, showed small inclination toward acting. His life was completely wrapped up in athletics in general, and tennis in particular. He attended the Choate School in Wallingford, Connecticut, and later Williams College at Williamstown, Massachusetts.

During 1937 he held the United States National Boys' Interscholastic singles and doubles tennis title. Three years before, he had won the United States National Boys' champion singles and doubles title.

Katharine Hepburn was one of his favorite tennis partners. Between sets she attempted to convince him that he should try Hollywood and pictures, but Daniels was much too interested in tennis.

Then fate stepped in in the form of an automobile accident. Daniels, together with his room-mate and two other boys from Williams drove to their New York homes for a week-end. During the return trip the car's driver fell asleep at the wheel and the machine careened into a concrete retaining wall, leaving Daniels with a fractured skull, two broken arms, two broken legs, a crushed foot and a fractured jaw.

There followed two and one-half years in a hospital for the tennis-minded Daniels. During this time doctors had small hope for saving a badly injured foot, but some thirty operations finally proved successful. He was released but destined never to play championship tennis again.

"Then I began to think about Katharine Hepburn and all she had said of Hollywood," he continued. "But the thing that really made up my mind was seeing Judy Garland in *For Me and My Gal*. I'll bet I saw that picture a dozen times. 'If I could be in a picture with Judy Garland,' I said to myself, 'I'll take a chance'."

Daniels reported to the New York office of a leading studio and was given a test. The test, however, was picked up by Metro-Goldwyn-Mayer and Daniels was soon on the way to Hollywood.

He was cast in *Cry 'Havoc'* immediately. This bit was followed by a better role in *Two Girls and a Sailor*. At the completion of this film he was cast in a major role in the Judy Garland Technicolor production, *Meet Me in St. Louis*.

Daniels is 6 feet tall, weighs 170 pounds, has blonde hair and blue eyes. He is unmarried. His favorite pastime is "playing at" tennis and watching tennis matches. Night clubs hold little attraction for him but he is an avid reader and music lover.

LIFELINES

Born, Henry H. Daniels, Jr., January 27, in Plainfield, New Jersey, son of Henry H. Daniels and Edith A. Daniels; Educated, Choate School, Wallingford, Connecticut, Williams College, Williamstown, Massachusetts. Held United States National Boys' Champion singles and doubles tennis title in 1934 and United States National interscholastic singles and doubles title in 1937. Height, 6 feet, weight, 170 pounds. Hair, blonde; eyes, blue. Occupation, actor.

Pictures: *Cry 'Havoc'*, 1943; *Two Girls and a Sailor*, *Meet Me in St. Louis*, 1944.

Don DeFore

"Local Boy Makes Good" boasted the leading newspaper of Cedar Rapids, Iowa, recently, when Don DeFore was signed to a Metro - Goldwyn - Mayer acting contract.

The youngest son of Mr. and Mrs. Joseph E. DeFore, his boyhood days in that typical American community were happy ones.

Graduating with honors from the Cedar Rapids High School, Don enrolled at the University of Iowa, where he became interested in dramatics during his freshman year.

Deciding on a theatrical career, he left the university after his first year, and sought a screen opportunity in Hollywood.

He soon found a job that gave him enough time to continue his dramatic studies at the famed Pasadena School of the Theatre, which he attended for the following three years.

During this time, he collaborated with four fellow students on a play entitled *Where Do We Go From Here*, which opened at the Hollywood Theatre, where it immediately scored with Hollywood critics.

When Oscar Hammerstein III, veteran producer and song writer, heard of his success, he wired Don and his buddies an offer to produce the play on Broadway if they could be in New York in a month's time.

Closing their show and agreeing to meet in New York, each started out to get there on his own. After two weeks' diligent hitch-hiking, Don arrived in Chicago, broke, hungry and eager for any kind of a job.

Dame Fortune smiled, and the young actor found work for a week, making enough to pay his train fare on to New York where he arrived only a week before the show was scheduled to open.

Rehearsing day and night, the play finally opened with most of the original cast and received lukewarm notices from Broadway critics before closing a few weeks later.

Don was undaunted, however, and as acting ability seldom goes unnoticed for long on Broadway and shortly after his first play closed, he was given the lead of Hunky in the industrial drama, *Steel*.

This was followed by a featured part in *Male Animal* and another lead in the play *Dynamite* before 20th Century-Fox talent scouts induced him to leave Broadway for the stellar role of "Poison" in the film, *We Go Fast*. He appeared in another picture at that studio, *Right To the Heart* before going to Warner Bros. who had just purchased the film rights to the Broadway success, *Male Animal*, in which he had appeared on the stage. Don was given the same part in the picture that he had played in the stage version.

At that studio he played in three more films, after completing *Male Animal*. They were *Wings For the Eagle*, *Men of the Sky* and *Can't Escape Forever* until the theater again called him, this time for the lead in the stage revival of *Sailor Beware*.

Again, Don went to New York where the successful run of the musical on Broadway was followed by a triumphant tour of the eastern states and Canada.

When the show closed, Don returned to Hollywood where Metro-Goldwyn-Mayer promptly cast him in *The Human Comedy*.

Though his role was small, M-G-M executives were convinced they had a find in the young Iowa-born actor and a few months later, when casting *A Guy Named Joe*, story of U. S. airmen which co-starred Spencer Tracy and Irene Dunne, they offered him a featured role of Powerhouse O'Rourke.

In 1940, Don met Marion Holmes, singer with a nationally known orchestra. A few months later they were married in Los Angeles and now live in a small apartment with the latest addition to the DeFore family, 10-months-old Penny Lu DeFore.

Standing 6 feet, 2 inches in height, this promising Hollywood newcomer weighs 180 pounds, has brown hair and gray eyes.

Like many of the new generation of actors, Don scoffs at superstitions, especially those of the theater. He does admit following a hunch when he went to New York and obtained a role in *Sailor Beware*.

LIFELINES

Born Don DeFore in Cedar Rapids, Iowa, on August the 25th. Attended school in Cedar Rapids and 1 year at the University of Iowa; 6 feet, 2 inches in height; brown hair; gray eyes; married to Marion Holmes on February 14, 1941; one daughter, Penny Lu, aged 8 months.

Plays: *Where Do We Go From Here*, N. Y. Nov. 28; *Steel*, 1939; *Male Animal*, *Dynamite*, 1940; *Sailor Beware*, 1942.

Pictures: *We Go Fast*, *Right To the Heart*, 1941; *Male Animal*, *Wings For the Eagle*, *Men of the Sky*, *Can't Escape Forever*, *The Human Comedy*, *City Without Men*, 1942; *A Guy Named Joe*, 1944.

Gloria De Haven

SURE bet for Hollywood stardom, film producers, exhibitors, and servicemen agree, is vivacious, curvaceous Gloria De Haven.

For the young, blonde daughter of Flora Parker and Carter De Haven, famous stage and screen team of yesteryear, there was no heart breaking period of knocking vainly at the studio gates, no year of study, and more years of bit parts and walk-ons.

From a song and dance role in *Best Foot Forward*, Gloria was cataplted to the status of a featured player. After *Broadway Rhythm*, in which she played George Murphy's kid sister, she went immediately into a title role in *Two Girls and a Sailor* and then, without even a day off, into *Manhattan Serenade* as leading lady to both George Murphy and Frank Sinatra.

Servicemen discovered Gloria's potentialities almost as quickly as M-G-M. Even with *Best Foot Forward*, she received an avalanche of letters from enthusiastic soldiers, sailors, marines. They named their patrol boats and their planes after her. She became "sweetheart" of dozens of fields, posts, and barracks.

The Bombardiers' School at Big Spring, Tex., named her sponsor of Gyro, its classbook, and she became a correspondent for several camp newspapers. Sometimes fliers asked her to name their bomber offering such choices as "Heavenly De Haven" and "Glorious Gloria."

In fact, the men at the Army Air Forces Pilot School at George Field, Lawrenceville, Ill., decided that Gloria was "The girl with whom we would most like to spend our 14-day quarantines."

Gloria was born in Los Angeles on July 23. And on that day her mother decided to forsake the theater, after thirty years' triumph, to care for her family, Gloria, Marjorie and Carter De Haven, Jr. She was determined, however, that Gloria be no "child prodigy."

Leading the life of any normal little girl, Gloria studied at a private school for girls in Los Angeles, entered the school dramatic classes, but was just as interested in swimming and riding as in acting. Then she became even more absorbed in music and began voice lessons.

But when she was twelve, the dramatic urge refused to be denied. She entered Edward Clark's Little Theater as a student, in supplement to her regular school work. At this time, David Selznick was looking for a Becky for his *Tom Sawyer*. He had already tested 300 girls. One look at Gloria, and his search was ended. However, he had forgotten to take into consideration just how quickly adolescent children grow, and by the time *Tom Sawyer* was ready for production nine months had passed and little Gloria had outgrown the part.

In the meantime, she continued her studies, continued playing in school productions, winning ribbons for swimming, badminton, dancing, music and paying most attention to her voice. When a family friend, George Cukor, begged them to allow Gloria to play a small role in his *Susan and God*, just for theatrical tradition, they agreed. But it was her voice and not her acting that finally led to her first really professional work.

She became soloist with Bob Crosby's orchestra, then with Jan Savitt. And then came the chance for her to sing, dance and act in *Best Foot Forward*. This in turn led to a contract with M-G-M and Gloria De Haven was well on her way to carrying on with the theatrical tradition so brilliantly set by her mother and father.

A fraction over five feet, two, she has golden blonde hair, blue eyes, and weighs 112 pounds. Talented in music, she already has one original composition to her credit, titled "Let Me Explain." Her hobby is collecting semi-classical records. She loves motion pictures, dancing, and can cook but doesn't like to. Spencer Tracy is her favorite actor, *Mrs. Miniver*, her favorite film, and Greer Garson her idol among feminine satrs.

And at the moment, 19-year-old Gloria aspires to character roles.

LIFELINES

Born, Los Angeles, California on July 23. Parents, Mr. and Mrs. Carter De Haven. Height, 5 feet 2½ inches. Weight, 112. Eyes, blue. Hair, blonde. Educated, Marken Private School for Girls, L. A., Edward Clark's Little Theater School. Experience, Soloist, Bob Crosby and Jan Savitt's bands.

Pictures: *Susan and God, Keeping Company*, 1942; *Best Foot Forward, Thousands Cheer, Broadway Rhythm*, 1943; *Manhattan Serenade, Two Girls and a Sailor*, 1944.

Philip Dorn

THE son of a small shipbuilder in the once peaceful town of Scheveningen, Holland, Philip Dorn learned to work with his hands and it was his boyhood ambition to go to sea. But when he saw his first theatrical performance, he changed his mind, over the protest of his parents. He has done all right with his own choice.

Nevertheless, he was destined to sail to far places, eventually to the United States, where he first mastered the language in order to carry on his career. He had acquired an understanding of it by studying 200 motion pictures and 20 plays in England.

In his youth, Dorn was badly injured while skiing in Norway. The leg injury threatened to halt his work in the theater but in spite of it, he toured Holland's colonies as a star, playing in the Dutch East Indies, and Africa.

Appearing in an interior village in Java on one occasion, he received a note from a group of plantation owners which conveyed the plea: "Give us your best. We have come 350 miles to see you." Dorn's scrawled reply was characteristic: "We'll try. We came 16,000 miles to play it." The performance was *Men in White*, and it was a hit with the planters.

The name Philip Dorn is adapted for professional use. He was born Fritz von Dungen, son of Leo and Femia. His father built fine, seaworthy little ships by hand. They were his boats from bow to stern when they slid off the ways. The boy worked with him and attended public school in the village. Later he enrolled at the Academy of Fine Arts and Architecture at The Hague.

When he told his parents of his desire to enter the theater professionally, they were shocked. It was a forbidden thing in their minds. His mother called him aside, urging him to become a painter, a musician, or a writer, if it were beauty he wished to seek—anything but the theater.

With inherent Dutch stubbornness, the boy managed to get a minor part in a provincial production of *The Pastor of Narviete*. A week later the leading man was called to Rotterdam. Dorn succeeded him and became a star. He was constantly in demand at home and in the far-flung Dutch possessions.

He played throughout Europe for the next fifteen years, then appeared in a Dutch picture called De Kribbebyter, directed by Henry Koster, now famous in Hollywood. Koster urged him to come to America, but Dorn hesitated long over his decision. For seven weeks in London, he devoted himself night and day to preparatory study.

In 1939, accompanied by his wife, Marianne Van Dam, famous in the Continental theater, whom he married in 1933, Dorn sailed for New York. He understood English, but had yet to master it in speech. By diligent effort he achieved this a year later when he appeared in his initial American film, *Ski Patrol*. Others followed and Dorn's ability was recognized.

When Metro-Goldwyn-Mayer required an actor for the important physician role in *Escape*, with Norma Shearer and Robert Taylor, Dorn was tested and promptly signed. He remained under contract with the studio.

The indefatigable Dutch persistence which prompted him to master a new tongue, and learn a new technique, has never lessened in the years. He continues to study pictures both for pleasure and for knowledge, just as he watched those 200 before he ventured to the United States.

Reverting to the skill of his boyhood, he helped build a house next door when he was living in Hollywood's picturesque Laurel Canyon. A realtor, observing him at work, offered him a fancy wage to quit the job and work for him. Dorn thanked him, explaining that he was quite contented where he was.

He is like that in all respects. His instinctive respect for a good job of work is always in evidence, on the stage, or at work with hammer and saw.

LIFELINES

Born Fritz von Dungen, in Scheveningen, Holland, Sept. 30, son of Leo and Femia von Dungen. Educated, public schools and Academy of Fine Arts and Architecture, The Hague. Married in 1933 to Marianne Van Dam. Height, 6 feet, 2 inches. Weight, 175 pounds. Hair, brown. Eyes, blue. Occupations, boat builder, actor.

Pictures: *De Kribbebyter*, in Holland, and others; *Ski Patrol, Enemy Agent, Escape*, 1940; *Ziegfeld Girl, Underground, Tarzan's Secret Treasure*, 1941; *Calling Dr. Gillespie, Random Harvest, Reunion in France*, 1942; *Fighting Chetniks, Paris After Dark*, 1943; *Passage to Marseille*, 1944.

Tom Drake

WHEN Tom Drake was a youngster, he ate off the same linen as the royal family of England. His father was an international linen merchant and jobber and any fine, crested linens with the slightest imperfections, which could not be sent to Windsor Castle or Buckingham Palace, were used in his home.

Things changed when Tom became an actor. He didn't actually starve in a garret, like many young actors, but neither was success forthcoming on a silver platter. From the time he was eighteen and started in summer stock, he had jobs but also had more than the ordinary share of setbacks.

In 1943 Tom's luck turned. He was given the juvenile lead in *Janie* in New York and played in that stage hit for six months. Metro-Goldwyn-Mayer saw screen possibilities in him and signed him to a term contract. When he reached Hollywood things began to happen fast. He arrived on a Monday, was tested for a leading role in *Two Girls and a Sailor* on Tuesday and on Wednesday producer Joseph Pasternak gave him the role.

A few days later he was also given the important part of a young American soldier in *The White Cliffs of Dover* with Irene Dunne and Tom's first few weeks' experience before the M-G-M cameras found him shuttling back and forth between two stages and roles. In that same time he also had to become accustomed to a new name, for before he arrived in Hollywood, Tom Drake had always been known by his real name, Alfred Alderdice.

Born in New York on August 5, the son of Alfred and Gertrude Alderdice, he grew up in Manhattan and Westchester. He attended the Iona School in New Rochelle and later Mercersberg Academy in Pennsylvania, where James Stewart had been a student a few years before.

After graduation, a friend suggested that he try acting. He applied for a job in a Poughkeepsie stock company and got it, and was cast in juvenile leads in four plays during his first season. Returning to New York City he made the usual rounds of producers' offices. His first near-break came when he was selected for the lead in George Abbott's *Brother Rat*. Then along came Ezra Stone, and Tom was out.

In 1938 he had important juvenile roles in *June Night* with Martha Scott, in *Central Casting* with Esther Ralston and in *Dance Night*. All had but brief runs on Broadway.

The following season he played in *Run, Sheep, Run* and the lead in *Clean Beds*. The latter was another ill-fated play. He signed for the role of the son in *Tovarich* with Elissa Landi for a Rhode Island stock company. A day later he was called to try out for *Life With Father*. He had to go to Rhode Island. That same year he was in one of the first NBC television shows, with Helen Claire and Tom Powers.

A season at the Red Barn Theatre in Westboro, Mass., was followed by the lead in *Hello My Country*, slated for Broadway. It never reached the Main Stem. The next year he was with a stock company at Fitchburg, Mass., and there he was permitted to forget awkward youth and juvenile roles to start in character parts. He played in *The Barker* with Ann Corio, *Theatre* with Elissa Landi, portrayed the rascally nephew in *Ladies In Retirement* and the brother in *Philadelphia Story*.

Next he was hired as a replacement in the Broadway production of *Men In Shadow*, but it closed before Tom joined the company. That was the apparent end of perversity, however, for soon after he was signed for *Janie*.

As a youngster, Drake sang in a church choir in New Rochelle, N. Y.; at Fitchburg he sang in several musical comedy productions including *Anything Goes* and *Gay Divorcee*. He still sings and writes songs, both music and lyrics. One of his songs, "If It's Love," was used as incidental music in *Janie*.

Six feet tall, with blonde hair and brown eyes, Tom is unmarried. He likes music and reading, is an expert swimmer and horseman. In his youth he had several Great Dane dogs. If ever he moves out of a small Hollywood apartment he hopes to have another. He believes in hunches but isn't superstitious.

LIFELINES

Born, Alfred Alderdice, Aug. 5, in New York City, son of Alfred and Gertrude Alderdice; Educated, Iona School and Mercersberg Academy; Height, 6 feet; Weight, 165 pounds; Hair, blonde; Eyes, brown; Occupation, actor.

Plays: *June Night, Central Casting, Dance Night, Run, Sheep, Run, Clean Beds, Janie.*

Pictures: *Two Girls and a Sailor, The White Cliffs of Dover, Meet Me in St. Louis,* 1944.

Jimmy Durante

JIMMY DURANTE narrowly escaped the career of a photo engraver or policeman and ended up instead as the only actor in the world with a copyrighted nose. Moviegoers are schnozzola-conscious today, thanks to Jimmy Durante's oversized proboscis.

Born in New York's teeming, colorful lower East side, Jimmy had a sketchy education in the public schools. His birth date is February 19, and his schooling was governed largely by the success the truant officers had in catching up with him.

Jimmy's father was a barber and as a boy Jimmy helped the Durante shop, lathering the face of many a neighborhood Tammany politician. When the family bought a piano, the only one on the block, Jimmy began taking lessons, despite razzing of his schoolmates.

For a time he thought he would like to get on the New York police force. His brother Albert was a policeman. But after watching Albert soak his aching feet night after night, Jimmy decided he would leave the pounding of pavements to others.

Once he passed the school age and was no longer hounded by truant officers, Jimmy tried his hand at photo engraving. The work, however, disagreed with him, and he gave it up after a brief time.

At 17 he got his first professional job as a pianist in Diamond Tony's at Coney Island. The next year he won a job in Terry Walsh's club in the beach resort where he sometimes accompanied a singing waiter whose name was Eddie Cantor.

Jimmy played piano in many clubs, including Chinatown's Chatham Club, then in 1916 organized a five-piece Dixieland combination for the Club Alamo in Harlem. The small band clicked and moved down to midtown Broadway. Meantime Jimmy met Eddie Jackson, onetime singing waiter, and Lou Clayton, a dancer, and in 1923 the famed partnership of Clayton, Jackson and Durante was formed.

After success in many night clubs the trio crashed Broadway in style in Ziegfeld's *Show Girl* in 1928 and the following year Ben Hecht and Charles MacArthur wrote a screenplay for them called *Roadhouse Nights*, filmed in New York City. In 1931, the trio made its last hilarious appearance together in the revue *The New Yorkers*.

Jimmy had had many solo picture offers but declined to break up the trio until the depression hit show business. That year he went to Hollywood. He made Clayton his business manager and took Jackson along to help prepare his routines. They still are associated.

In 1934 Jimmy took a leave of absence from the screen to star in the New York musical hit, *Strike Me Pink*. Returning to Hollywood, he then made *Student Tour*, *George White's Scandals*, *Carnival* and *Land Without Music*. Unable to resist the call of Broadway, he then went to New York to star in *Jumbo* and the following year in *Red, Hot and Blue*.

When he returned to Hollywood in 1938, he made *Start Cheering*, *Sally, Irene and Mary*, and *Little Miss Broadway*. In 1940 he appeared in *Melody Ranch* and in 1941 in *The Man Who Came to Dinner*. Again he went back to Broadway where he was the hit attraction at night clubs and on the radio.

Jimmy's oversized nose is his trademark. He's extremely careful of the "schnozzola," so careful, in fact, that he has taken out a copyright on it. He is five feet, seven and a half inches tall, and weighs 155 pounds. What there is left of his hair is light brown. His eyes are blue. His favorite pastimes are fishing and golf, and he collects stamps as a hobby. His reading choice is poetry, believe it or not.

LIFELINES

Born, Jimmy Durante, Feb. 19, in New York City, son of Rose and Barthelmo Durante; Educated, New York public schools; Height, 5 feet 7½ inches; Weight, 155 pounds; Hair, light brown; Eyes, blue. Married for twenty years to the late Jeanne Olson. Occupation, actor.

Plays: *Show Girl*, 1928; *The New Yorkers*, 1931; *Strike Me Ping*, 1934; *Jumbo*, 1936; *Red, Hot and Blue*, 1937.

Pictures: *Roadhouse Nights*, 1929; *Get Rich Quick Wallingford*, 1931; *The Cuban, Her Cardboard Lover*, 1932; *The Passionate Plumber, The Phantom President, Blondie of the Follies, Speak Easily, Hell Below, What! No Beer, Broadway to Hollywood, Meet the Baron*, 1933; *Palooka, Hollywood Party, Student Tour, Strictly Dynamite, George White's Scandals*, 1934; *Carnival*, 1935; *Land Without Music*, 1936; *Start Cheering, Sally, Irene and Mary, Little Miss Broadway*, 1938; *Melody Ranch*, 1940; *The Man Who Came to Dinner*, 1941; *Two Girls and a Sailor*, 1943; *Ziegfeld Follies*, 1944.

Ava Gardner

A fiction story to parallel the life of Ava Gardner would gather enough rejection slips to paper high wide walls. It would sound too implausible.

The story opens in the tranquil town of Wilson, North Carolina, in the contemporary generation. The heroine, a precocious beauty with gleaming dark brown hair and unusual green eyes, just graduated from Atlantic Christian College, is departing for New York. She intends to become a model, at least temporarily, and there is considerable confidence in her manner.

She is undaunted by the big town, buoyed by her conviction that life is an adventure and should be met as such. Ava Gardner had the courage of her convictions and accordingly, in a very brief time she became one of the models at the famous John Powers Agency.

The plot developed when a clever photographer, studying one of her portraits, remarked feelingly: "You ought to be in pictures." Ava laughed. A great many people had remarked as much and she had also heard the song. A picture career, however, was something she had not even considered. She was happy in her work as a model in New York.

A few days later she was called on the telephone. She refused to believe that it was a representative of Metro-Goldwyn-Mayer, but he convinced her. She was invited to the film company's Broadway offices, where they had the photograph which had come in the mail. The photographer had sent it without her knowledge, and on his own responsibility.

Now the narrative progresses to Hollywood, following the green-eyed girl with the dimpled chin to Metro-Goldwyn-Mayer studio. The time is July, 1941. The preparations for her budding career were all in order and two days after her arrival she was seated in the commissary at the luncheon hour. She feasted on the colorful scene, toying with her food.

Her roving gaze fell upon Spencer Tracy and Clark Gable, laughing together at an adjoining table. Stars were everywhere around her. Suddenly she glanced up to greet an acquaintance. She recognized his smiling companion before they were introduced. He was Mickey Rooney.

The friendship developed swiftly and as Miss Gardner made her film debut in *We Were Dancing*, with Norma Shearer as the star, Mickey gave her invaluable hints about the work he knew so well. Next she went into a picture called *Joe Smith, American*.

The story and scene now change to January 10, 1942, when Ava Gardner and Mickey Rooney were married. They were equietly divorced in 1943, with Ava carrying on with her career at M-G-M.

Miss Gardner has since appeared in *This Time for Keeps, Kid Glove Killer, Pilot No. 5, Swing Fever, Young Ideas, Lost Angel*, and *Three Men In White*. She is carrying on her career while residing in a charming Westwood apartment not far from the studio.

Miss Gardner is the daughter of Jonas B. and Mary Elizabeth Gardner. Her father was a surveyor, now deceased. She was born in Smithfield, N. C., on Christmas Eve, which has had the effect of reducing her birthday gifts. She was educated in public schools there, at Newport News High School, and Atlantic Christian College, in Winston, N. C.

She wore high heel shoes for the first time on her first date. She attended her first dance when 14 by fibbing that she was 16 years old. As a girl her fondest childhood memory is not of a doll. It is of her first bicycle. She still is an ardent cyclist.

She is five feet, five and a half inches tall, weighs 118 pounds, has dark brown hair and green eyes. A good swimmer, she also plays an increasingly improved game of tennis, likes to read, travel by plane and is one of filmland's best dancers. She is delighted with the life and work of Hollywood. She admits that her story sounds fantastic, even to herself.

LIFELINES

Born, Ava Gardner, on Dec. 24, in Smithfield, N.C., daughter of James B. and Mary Elizabeth Gardner; Educated in public schools, Smithfield, Newport News, Va., High School, Atlantic Christian College, Wilson, N. C.; Married to Mickey Rooney, Jan. 10, 1942; Divorced, 1943; Height, 5 feet 5½ inches; Weight, 118 pounds; hair, dark brown; Eyes, green; Occupations, model, actress.

Pictures: *We Were Dancing, Joe Smith, American*, 1941; *This Time for Keeps, Kid Glove Killer, Pilot No. 5*, 1942; *Hitler's Madman, Swing Fever, Young Ideas, Lost Angel, Ghost In the Night*, 1943; *Three Men In White*, 1944.

Frances Gifford

FOR a girl who dreamed of becoming a lawyer, tawny-haired Frances Gifford has wandered somewhat afield. For a girl whose dramatic experience was confined to one play during her high school years, her screen career has been nothing short of amazing.

As early as she can remember, law appealed to her. She studied it in high school, later enrolled as a pre-legal student at the University of California at Los Angeles. She was well on her way to becoming a twentieth-century Portia when this burgeoning career was abruptly terminated.

"It was on a Saturday afternoon," she recalls, "that I accepted a friend's invitation to visit a movie studio. The following Monday I returned to college, but just long enough to pick up my textbooks and check out. I had signed a picture contract during my visit!"

Born in Long Beach, California, on December 7th, Frances was the only child of Clarence Gifford, an electrical company superintendent, and Gladys Gifford.

At Woodrow Wilson High School, she was a topnotch student. A member of the honorary scholastic fraternity, she was also valedictorian of her senior class. During this semester, she studied dramatics "for fun"—with so much success that she garnered the lead in a school production of *Death Hakes a Holiday*. But briefs seemed more important to her than make-up boxes, so she continued studying law. That is, until the day she visited Samuel Goldwyn's studio.

"That was really the luckiest day in my life," says Miss Gifford. "I was being shown around and gawking like any tourist when Bob McIntyre, a studio official, asked if I would make a screen test. At first I thought he was joking, but when he insisted, I agreed. That very afternoon I signed a contract."

For her photographic test, she was supposed to walk across the stage gracefully toward a mirror. Then she was to turn around slowly as though surveying herself from all angles. The director had her rehearse the action several times, then instructed, "Try it once more." Frances obeyed and at the end of the scene she faced the mirror and stuck out her tongue derisively. Afterward she was very embarrassed to find out that the camera had been turning all the time.

"I am probably the only actress," she remarked, "who ever got a contract for making a face at herself."

Miss Gifford worked at the Goldwyn studios six months, then went to RKO. Most of the seven months she was there were spent posing for glamour and fashion art, nothing new for her since she had often earned spending money during school vacations modeling in Long Beach modiste shops.

On Christmas day, 1937, she married actor James Dunn. For three years she traded her movie career for a domestic one, then in 1940 she appeared with her husband in *Mercy Plane*. They were divorced in 1942. During a broadcast following this picture, Walt Disney heard her sing. He signed her for *The Reluctant Dragon*, and on the heels of this contract came a second one from Paramount.

The next three years Miss Gifford passed appearing in such active epics as *Tombstone, American Empire, The Glass Key*, and *Tarzan Triumphs*. Her work was so competent that Metro-Goldwyn-Mayer approached her, got her signature on a long term contract.

Frances Gifford is five feet, six inches tall, weighs 120 pounds, has light auburn hair and vivid blue eyes. She is passionately fond of music and her collection of recordings has become the envy of song lovers. She is interested in clothes—and with reason. They have played an important part in her career, or rather the lack of them has. Her sarong in *Henry Aldrich Gets Glamour* won her the lead in *Tarzan Triumphs*, and that jungle attire focussed Metro-Goldwyn-Mayer's attention on her.

Her dramatic performance in *"Cry 'Havoc'"* convinced M-G-M officials that she possessed the attributes necessary for future stardom.

LIFELINES

Born, Frances Gifford, December 7, Long Beach, Calif., daughter of Clarence and Gladys Gifford; Educated, Fremont Grammar School, Thomas Jefferson Junior High School, Woodrow Wilson High School; Height, five feet, six inches; Weight, 120 pounds; Hair, auburn; Eyes, blue; Occupation, actress.

Pictures: *Mercy Plane, Hold That Woman, The Reluctant Dragon, Hopalong Cassidy*, 1940; *Border Vigilante, Tombstone, American Empire, Jungle Girl, My Heart Belongs to Daddy*, 1941; *The Glass Key, Henry Aldrich Gets Glamour, Tarzan Triumphs*, 1942; *Cry 'Havoc'*, 1943; *Marriage Is a Private Affair*, 1944.

Connie Gilchrist

HAVING lived a cosmopolitan existence here and abroad, Connie Gilchrist now enjoys a paradoxically quiet life in Hollywood.

Her principal diversion is gardening. She amuses herself by playing on the harmonica. She feels immensely responsible for a pet linnet which lives in a pepper tree in the front yard and has breakfast with the family in the patio on nice mornings. The linnet is called Jennie Openswitch.

This is not to intimate that Connie Gilchrist just drifts. On the contrary, she is extremely busy in pictures, the friend and companion of her 18-year-old daughter, Dorothy, and a busy wife and housekeeper.

The daughter of Martha Daniels a noted actress of her day, and Conrad Gilchrist, a scenic artist, Connie was a potential artist in early girlhood. A cousin remarked that he had never seen a beautiful woman painter, which influenced her decision to abandon her chosen vocation.. They were in London at the time. The girl, then 15, put aside her canvas and called on Benrimo, the producer at the Cort Theater in London.

She played a cockney role in *The Enchanting Mistress,* which enjoyed a long run and brought first rate notices for her.

Miss Gilchrist has always felt at home in the theater. Her mother was kin to James K. Hackett. The stage was familiar then, by heredity and environment, although the girl at first was convinced that art was her forte.

She was born in Brooklyn Heights, N. Y., on July 25, educated at the Convent School of Assumption Academy, in New York. Touring Europe as a child, accompanied by her parents, she studied art, but at the same time delved into the technique of the drama. It intrigued her.

In 1928, still in her 'teens, Miss Gilchrist was married to Edwin O'Hanlon, a Princeton graduate with ambitions to become an architect. Combining their talents, they undertook the management of summer stock companies in Stamford, Conn., Rumsen, N. J., and the famous Maverick in Woodstock, N. Y.

After the birth of her daughter, Miss Gilchrist went to Europe. She appeared in Noel Coward's *Fallen Angels,* at San Raphael, France. It was at that resort that her baby daughter slipped from the dressing room and out to the stage where Miss Gilchrist was emoting. The child darted down the stairs to the orchestra pit and on to the casino. There Miss Gilchrist found her, when the audience had subsided, enjoying ice cream as the guest of Peggy Hopkins Joyce, the Duke of Connaught and the Duke of Winchester.

In 1934, Miss Gilchrist invaded Broadway in *Mulatto,* which starred Rose McClendon. Her triumph was immediate. She appeared in *Excursion, Burlesque, Ladies and Gentlemen,* with Helen Hayes, and others. She also made her radio debut in *John's Other Wife.*

While playing Los Angeles in the road show of *Ladies and Gentlemen,* Miss Gilchrist was approached by Metro-Goldwyn-Mayer. She returned to New York, however, and later left the cast of *Glamour Preferred,* to join Metro-Goldwyn-Mayer.

Her first screen role was in *Hullabaloo,* in 1940. Since then she has had busy years at the Culver City studios, with important roles in more than a score of pictures chief among which were *Billy The Kid, Johnny Eager, The War Against Mrs. Hadley, Barnacle Bill, Tortilla Flat, Thousands Cheer, Rationing, The Human Comedy, The Heavenly Body, Cry 'Havoc'* and *The Seventh Cross.*

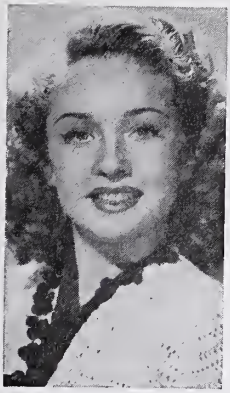
She lives in a Spanish type home, in Beverly Hills, keeps open house for servicemen.

LIFELINES

Born, Rose Constance Gilchrist, Brooklyn Heights, N. Y., July 29, daughter of J. Conrad and Martha Daniels Gilchrist; Educated at Convent School, Assumption Academy, N. Y.; Married to Edward O'Hanlon, in Brooklyn, N. Y., 1928; Height, 5 feet, 6 inches (with heels); Weight, 140 pounds; Hair, blonde; Eyes, blue; Occupations, artist, actress.

Plays: *The Enchanting Mistress, Mulatto, Excursion, Work Is for Horses, How to Get Tough About It, Night Must Fall, Burlesque, Fallen Angels, Ladies and Gentlemen, The World Walked In,* many others.

Pictures: *Hullabaloo, Wild Man of Borneo, Billy the Kid,* 1940; *Woman's Face, Whistling In the Dark, Johnny Eager,* 1941; *Sunday Punch, The War Against Mrs. Hadley, Barnacle Bill, Apache Trail, Tortilla Flat, Presenting Lily Mars,* 1942; *Thousands Cheer, Rationing, Swing Shift Maisie, The Human Comedy, The Heavenly Body, Cry 'Havoc',* 1943; *Andy Hardy's Blonde Trouble, The Seventh Cross, Music For Millions,* 1944.



Bonita Granville

ONE of Hollywood's most remarkable records is that of Bonita Granville, who made her screen bow at the age of seven and thirteen years later appeared in her fortieth film, *Andy Hardy's Blonde Trouble*. Since her debut, in a short film titled *Hollywood Kids*, she has averaged three pictures each year.

From a child star famous for her "brat" roles, she has become one of the screen's most attractive, competent and charming young leading ladies.

The daughter of Bernard and Rosina Timponi Granville, both of the stage, Bonita was born on February 2 in New York City. Her father, Bernard "Bunny" Granville, was a vaudeville star. At the age of three, Bonita frequently became a member of his act, although neither her father nor mother would allow her to become a regular member of this vaudeville troupe.

When Bonita was seven, her father went to Hollywood to appear in a picture. Bonita went too, just for the trip, but she and her mother took such a liking to the movie capital that they decided to stay. Six months later, just for the fun of it and still with no thought of a picture career, Bonita took the role in *Hollywood Kids*.

She won her first featured role when she was selected from thirty candidates to play Ann Harding's daughter in *Westward Passage*. At yearly intervals, the most that Mrs. Granville would allow her daughter to work during those formative years, her career continued in such pictures as *Silver Dollar*, *Cavalcade*, *Cradle Song* and *Ah, Wilderness!*

Between picture roles, she attended grammar school and LeConte Junior High School in Hollywood. Later she was to study at the Warner Brothers Studio school and on June 21, 1939, to receive her high school diploma from University High School, the same from which Judy Garland, Deanna Durbin, Rita Quigley and other present day Hollywood stars have been graduated.

Bonita zoomed to the top when Samuel Goldwyn cast her as the brat in *These Three*. Since then, roles have been almost continuous in such pictures as *The Plough and the Stars*, *Quality Street*, *Maid of Salem*, *The Beloved Brat*, *My Bill*, *White Banners*, the *Nancy Drew*, *Detective series*, and *Those Were the Days*. In the latter, she played her first character role, appearing in many scenes as a woman in her late forties.

Under contract to Metro-Goldwyn-Mayer, she played a leading role in *Forty Little Mothers*, followed by dramatic parts in *The Mortal Storm* and *Escape*, and lighter parts in *Third Finger, Left Hand*, *Gallant Songs* and *Down in San Diego*, among others.

Prior to the *Andy Hardy* picture, she scored outstandingly in *Hitler's Children*. It proved her right to enter the ranks of adult players.

Personal appearance tours have taken Bonita back and forth across the country for a total of more than 50,000 miles. One tour lasted three months and took her to twenty-nine key cities across the nation. In her travelling, Bonita has appeared frequently at Army camps, canteens and U. S. O. centers, becoming a popular favorite with the men in all branches of the service.

Bonita has curly, blonde hair and blue eyes, stands five feet, two inches in height and weighs 100 pounds. She finds it difficult to make time to indulge all her interests, but likes swimming, horseback riding and ping pong. She lists *The Desert Song* and anything by Noel Coward as her favorites on the stage, and names Spencer Tracy and Robert Taylor as her favorite actors.

LIFELINES

Born, Bonita Granville, New York City, Feb. 2, daughter of Bernard "Bunny" and Rosina Timponi Granville, professionals. Attended grammar school and Le Conte Junior High, Los Angeles. Later she studied at the Warner Brothers studio school and in 1939, received her diploma from University High School. Height, 5 feet, 2 inches; Weight, 100 pounds; Hair, blonde; Eyes, blue.

Pictures: *Silver Dollar*, 1932; *Cavalcade*, *The Life of Vergie Winters*, 1933; *Cradle Song*, 1934; *Ah, Wilderness*, 1935; *These Three*, *Song of the Saddle*, 1936; *The Plough and the Stars*, *Quality Street*, *Maid of Salem*, *Call It a Day*, *It's Love I'm After*, 1937; *The Beloved Brat*, *My Bill*, *Merrily We Live*, *White Banners*, *Hard to Get*, 1938; *Angels Wash Their Faces*, 1939; *Those Were the Days*, *Forty Little Mothers*, *The Mortal Storm*, *Third Finger, Left Hand*, *Escape*, *Gallant Sons*, 1940; *The People vs. Dr. Kildare*, *Wild Man of Borneo*, *Down in San Diego*, *H. M. Pulham, Esq.*, 1941; *Syncopation*, 1942; *Hitler's Children*, 1943; *Andy Hardy's Blonde Trouble*, 1944.

Edmund Gwenn

GEORGE Bernard Shaw may not always qualify as a picker of winners in the sweepstakes race for fame, but Edmund Gwenn has vindicated his judgment twice.

Gwenn was 27, and had been struggling for a place in the theater for ten years when he first met G. B. S. The Irish playwright saw Gwenn in an obscure one-act play in London and impetuously offered him the role of the chauffeur in *Man and Superman*.

He not only pleased a critical British audience, but managed not to displease Shaw. As a result, Gwenn appeared subsequently in the London productions of five other Shavian plays, *Major Barbara, John Bull's Other Island, You Never Can Tell, The Devil's Disciple,* and *Captain Brassbound's Conversion,* thus fulfilling a childhood ambition to act in Shaw plays.

Years later, following his American stage debut in 1922, Gwenn was in London when Shaw was about to film *How He Lied to Her Husband*. The producers were casting about for a likely husband. G. B. S. named Gwenn, which promptly launched the actor on his triumphant screen career.

Gwenn was born in London, on Sept. 26, 1877. His father, Edmund, Sr., was bitterly opposed to his theatrical aspirations and disowned him when at 17, the boy defied him. They were reconciled years afterward and the old gentleman was highly pleased that his son had gone ahead on his own and made good. Himself a career man in the British Civil Service, the elder Gwenn had expected his son to follow the course of empire.

He became a celebrity with his triumphs in the Shavian plays, adding to his stature in six others by J. M. Barrie and six by the eminent playwright John Galsworthy.

With the outbreak of World War I, Gwenn enlisted in the Royal Army Service Corps, attaining the rank of captain. He had good company in the service, many of his fellows numbering among his colleagues in Hollywood today. They include Ian Hunter, Nigel Bruce, Eric Blore, Alan Mowbray, Ronald Colman, Basil Rathbone, and others.

Back to civil life again in 1919, Gwenn returned to the London stage. There he worked with Ronald Colman, who was a struggling juvenile. They met again in 1935 at Metro-Goldwyn-Mayer in Hollywood, during production of *A Tale of Two Cities*.

Gwenn has traveled in virtually every country on earth. He first visited the United States in 1922 to appear in *The Voice from the Minaret*, in New York, with Marie Lohr and Herbert Marshall. He made his American screen debut following his triumph in J. B. Priestley's *Laburnum Grove*. The play was written originally for Gwenn and ran for two years in London and New York.

When the play finally closed, Gwenn was signed by Metro-Goldwyn-Mayer to appear in his first American picture, *The Bishop Misbehaves*, adapted from the Broadway stage hit. He had previously appeared in twenty-one English films, including *Be Mine Tonight*, and *Java Head*.

The popular character actor lives in Beverly Hills, his closest friends among other stars and actors in the cinema colony, are Charles Coburn, Ronald Colman, Nigel Bruce, Basil Rathbone, Ian Hunter and Alan Mowbray.

LIFELINES

Born, Edmund Gwenn, London, England, Aug. 24, son of Edmund Gwenn, Sr.; Educated, St. Olave's and King's College, London University; Height, 5 feet, 5 inches; Weight, 172 pounds; Hair, blonde; Eyes, blue; Unmarried; Occupations, actor from boyhood.

Plays: *Major Barbara, John Bull's Other Island, You Never Can Tell, The Devil's disciple, Captain Brassbound's Conversion,* all by Shaw; *What Every Woman Knows, The Twelve-Pound Look, Half An Hour, The Will, The Admirable Crichton,* and *The Professor's Love Story,* by J. M. Barrie; *The Silver Box, Justice, Strife, The Skin Game, Exiled,* and *Family Man,* by John Galsworthy; *The Camden Wonder,* by Masefield; *Laburnum Grove,* by J. B. Priestley, and many others in Europe and America.

Pictures: 21 European films, including *Be Mine Tonight,* and *Java Head; How He Lied to Her Husband, The Bishop Misbehaves, Sylvia Scarlett, Anthony Adverse, The Walking Dead, All-American Chump, The White Dragon,* prior to 1939; *Earl of Chicago,* 1939; *Pride and Prejudice,* 1940; *Foreign Correspondent, Cheers for Miss Bishop, The Devil and Miss Jones, One Night In Lisbon,* 1941; *A Yank At Eton, Random Harvest,* 1942; *Lassie Come Home,* 1943; *Between Two Worlds, The Keys To The Kingdom,* 1944.

Sara Haden

CONTRARY to the advice of her actress-mother, Sara Haden followed her own impulse to enter the theater. There she disproved the maternal theory that the hardships of show business would be too much for her. Later, with $50 loaned by her mother, Miss Haden went to Hollywood, where she has since become one of screenland's favorites, having appeared in more than 60 pictures and become one of the best known screen personalities with her role of Aunt Milly in the *Hardy Family* films.

The circumstances of her venture into pictures were unusual. In 1933, George Cukor, now a famous screen director, who had directed the play *Trigger*, was discussing its screen adaptation under the title, *Spitfire*.

With him in Hollywood were Miss Lulu Vollmer, famous playwright, and Pandro Berman, now a producer at Metro-Goldwyn-Mayer, where Cukor is an ace director and Miss Haden is a valued player. Miss Vollmer suggested that Sara Haden could play the screen role as well as she had played it on the stage. Cukor agreed and reached for the telephone. That was the day Miss Haden borrowed the money from her mother.

The dramatic urge first impressed itself upon Miss Haden in childhood. She was born in Galveston, Texas, on Nov. 17, the daughter of Dr. John B. Haden and Charlotte Walker, stage star. She received her education at the Dominican Boarding School, in Galveston, at Williamstown, Mass., Ashley Hall, in Charleston, S. C., Kent Place, in New Jersey, Columbia University, and St. Mary's, in Garden City, L. I.

The various schools are explained by the fact that she went on the stage at 8. At that time her mother had no idea that it would become an obsession. She was visiting her mother who was starring in Washington, D. C., in *Zaza*, when the juvenile was stricken ill. Little Sara took over the job.

On graduation from St. Mary's, Miss Haden traveled to Europe, returning at 19 to appear with her mother in *Nancy Lee*. By this time the parental objection had been worn thin. The young actress followed in Shakespearean repertoire with Walter Hampden, then on Broadway in *Lawful Larceny*. Next she was in London, appearing with Lucille LaVerne in *Sun-Up*, then back in New York in *The Last of Mrs. Cheyney*, and *Trigger*.

In 1922 Miss Haden was married to Richard Abbott Vandenberg, formerly an actor, who retired to prosper in the real estate business.

She is particularly fond of the sea, an ardent deep-water fisherman, and an expert swimmer.

A lover of art, Miss Haden has one of the finest collections of pastels and water colors in the movie colony. Her only superstition is an ancient one—she will not walk under a ladder.

LIFELINES

Born, Katharine Haden, Nov. 17, Galveston, Texas., daughter of Dr. John B. and Charlotte Walker Haden; Educated, Dominican Boarding School, Galveston, Williamstown, Mass., Ashley Hall, Charleston, S. C., Kent Place, N. J., Columbia University, St. Mary's, Garden City, L. I. Married in 1922 to Richard Abbott Vandenberg; Height, 5 feet, 7 inches; Weight, 130 pounds; Hair, brown; Eyes, brown; Occupation, actress.

Plays: *Zaza*, at age of 8; *Doll's House*, *Nancy Lee*, Shakespearean repertoire, *Lawful Larceny*, *Sun-Up*, *Last of Mrs. Cheyney*, *Trigger*.

Pictures: *Spitfire*, 1933; *Finishing School*, *Anne of Green Gables*, *Life of Vergie Winters*, *Fountain*, *Affairs of a Gentleman*, *Music In the Air*, *White Parade*, *Midsummer Night's Dream*, 1934; *Black Fury*, *Mad Love*, *O'Shaugnessy's Boy*, *Way Down East*, 1935; *Magnificent obsession*, *Everybody's Old Man*, *Captain January*, *Little Miss Nobody*, *Half Angel*, *Poor Little Rich Girl*, *Crime of Dr. Forbes*, *Can This Be Dixie*, 1936; *Reunion*, *Under Cover of Night*, *Last of Mrs. Cheyney*, *You're Only Young Once*, *First Lady*, *The Barrier*, 1937; *Out West With the Hardys*, *Four Girls In White*, *Hardys Ride High*, *Tell No Tales*, *Andy Hardy Gets Spring Fever*, *Judge Hardy and Son*, *Remember*, *Secrets of Dr. Kildare*, *Shop Around the Corner*, *Andy Hardy Meets Debutante*, *Boom Town*, 1938-39; *Hullabaloo*, *Keeping Company*, *Trial of Mary Dugan*, *Andy Hardy's Private Secretary*, 1940; *Come Back, Miss Pipp*, *Love Crazy*, *Washington Melodrama*, *Life Begins for Andy Hardy*, 1941; *Courtship of Andy Hardy*, *Somewhere I'll Find You*, *Andy Hardy's Double Life*, 1942; *Pilot No. 5*, *Youngest Profession*, *Above Suspicion*, *Best Foot Forward*, *Lost Angel*, *Thousands Cheer*, *Broadway Rhythm*, 1943; *Andy Hardy's Blonde Trouble*, *Bathing Beauty*, 1944.

Signe Hasso

SIGNE HASSO, heralded as the most interesting new foreign actress in America, has starred on the stage and screen, won awards for her artistry in Europe and Scandinavian countries.

She is married, has a young son with her in Hollywood, and there are few places on the continent and in the Orient with which she is unfamiliar. She crossed Siberia to get here and paused in Tokyo en route, then waited for two years for a role that would give outlet to her talents.

Art was her heritage. She was born in Stockholm on August 15. Her mother, Helfrid, was a writer and painter. She acquired a practical turn of mind from her father, Kaifas Larsson, a solid man of business. Her maternal grandmother, the distinguished Eleanor Henig Lindstrom, was one of Europe's foremost painters, and her grandfather, F. O. Lindstrom, was an eminent architect.

When she was four her father died. Signe's mother dropped her paint brushes and her pen for more remunerative work.

In 1927, when Signe was 12, an older girl friend mentioned her to Olaf Molander, manager of the Royal Dramatic Theater, now one of Europe's great directors. He sent for her and was impressed. She played a minor part in a Moliere production and Molander promptly enrolled her as one of his own.

Her singular artistry was enough, but her beauty and her personality enhanced it. She appeared in one play after another, touring the Netherlands. Then, when she was just 18, Signe Hasso played the title role in Schiller's *Mary, Queen of Scots*. She was the youngest actress ever to do the part in a professional engagement.

But before she attained that distinction, she had gathered another. Because of her extreme youth, the Swedish authorities questioned her right to work.

At 16, she won the Swedish government scholarship to the Royal Academy School. In the second year, already an accomplished actress, a figure in the world of her choosing, she was married to Harry Hasso, a man of wealth, of divergent interests, although he was professionally an engineer. She continued in the theater until their son, Henry, was born on June 14, 1934. The ebb and flow of two lives in separate worlds was overpowering. They parted agreeably in 1940, when she came to America. They were divorced the same year.

Two years later she joined Metro-Goldwyn-Mayer to make her initial American screen appearance in *Journey For Margaret*. In Europe, Miss Hasso appeared in 14 sound pictures, and in uncounted silent films.

Her career in the theater was brilliant before she attempted the other medium. She had starred at the Blanche Theater in Stockholm, also in many others in Sweden, Norway, Finland, Germany, Austria, and England. Her appearance in *Madchen In Uniform* was acclaimed as the best theatrical performance of the year and she received the Scandinavian award for best performance both in the theater and on the screen.

She is five feet, four inches tall, weighs 115 pounds. Her eyes are gray-green.

Miss Hasso is American correspondent for the Stockholm Tidningen. She has cabled dispatches in from Siberia, Tokyo, Honolulu, New York, San Francisco, and now she's sending them from Hollywood.

Miss Hasso first went to Hollywood under contract to one of the major studios, but no part became available and she returned to New York after more than a year of waiting. She appeared in the short-lived play *Golden Wings*, but scored a personal triumph.

George Jean Nathan, known as Broadway's most unimpressionable critic, wrote of her in his column, "First Nights and Passing Judgments"—"Signe Hasso is the most attractive new foreign actress in America."

LIFELINES

Born, Signe Larsson, August 15, in Stockholm, Sweden; daughter of Kaifas and Helfrid Henig Lindstrom Larrson; Educated, Royal Dramatic Theater School; Married to Harry Hasso, 1933, divorced, 1942; Height, five feet, four inches; Weight, 115 pounds; Eyes, gray-green; Hair, light brown; Occupation, actress.

Stage plays: The Moliere, Ibsen, Strindberg, Hofmanstahl, Shakespeare, Eugene O'Neill, Maxwell Anderson plays throughout Europe; *Madchen In Uniform, Mary, Queen of Scots*, and dozens of others; In New York, 1942, *Golden Wings*.

Pictures: More than 30 silent and sound films in Europe, including *Haxmatten;* first American picture, *Assignment in Brittany*, 1942; *Heaven Can Wait, The Story of Dr. Wassell, The Seventh Cross*, 1944.

Dickie Hall

ADULT screen stars and other celebrities in Hollywood wisely accept Dickie Hall as a matter of course and as one of themselves, which brings a response in kind from him. Dickie is eight years old, in pictures since 1941, and totally unaware of the undeniable fact that he is a youngster of unsual talents.

He is not in the least disconcerted by the presence of famous people. He may continue playing one of the simpler compositions of Mozart, Beethoven, or Bach, when someone approaches, or he is just as likely to demonstrate a new plane model. Or, he may open a casual conversation. There isn't an ounce of the show-off in his 44 inches and 50 pounds of talented youth.

He is the ward of his grandfather, Richard Hall, a veteran of World War I, and preceding that, the Boer War. His mother, Irene Ruth Hall Miller, died when the boy was born in Brooklyn, N. Y., on May 13. The grandparents were in better position to care for him than his father, George Miller. His uncle, Terrence Hall, is a pilot with the Royal Canadian Air Force.

At the age of 3, Dickie played at a student concert at Carnegie Hall. He was then studying on a scholarship at the Institute of Modern Piano Technique in New York. His artistry astonished critics.

Tallulah Bankhead, the actress, heard him play at a social affair several years later. Louis B. Mayer was in New York at the time and she immediately advised him of the child whose talent was so extraordinary. The result was an audition, followed by a contract with Metro-Goldwyn-Mayer.

Dickie left Brooklyn at once, arriving in Hollywood in July, 1941. He faced a screen test and was cast as the son of Myrna Loy and William Powell, in *The Shadow of the Thin Man*. His childish curiosity functioned overtime all through the picture, but he took the job in stride, without affectation or timidity. Incidentally, he became fond of his screen parents. They were careful to treat him as an ordinary youngster in the business and he thrives on it.

Other stars who went on the set to watch him, were tipped off to do likewise. The result was that Dickie accepted them normally.

When the picture was completed, Miss Loy presented Dickie with a novel gift. Aware that his grandfather admired Jakob Gimpel, the pianist, her gift consisted of a course of study for Dickie under Gimpel's supervision.

The boy appeared next as a pianist in *Babes On Broadway*, with Mickey Rooney and Judy Garland. He enjoyed every minute of it, Rooney being something of a composer-pianist himself. He and Dickie gave the piano a going-over at every available opportunity.

Dickie began to talk when he was nine months old. A year later he sang "Gold Mine In the Sky" on an amateur radio program. He reads his own scripts and masters his lines without difficulty. He lives with his grandfather in suburban Palms, near the studio, and he walks to work. He is one of the brightest students in the M-G-M studio school, which is conducted by the Board of Education.

California appeals to him because the climate permits spending most of his time in the open. His daily piano lesson is the only attraction indoors, excepting his work on a sound stage. He is vitally interested in both and never bewails the time devoted to them.

Dickie is said by musical authorities to possess what is known as perfect pitch. When he hums a melody that he has heard the quality comes out unmistakably. His voice never falls off key even in difficult adult compositions.

Small for his age, he weighs 50 pounds but continues to thrive and grow in the California sunshine. His hair is brown and his hazel eyes have depth beyond his years. He talks in a modulated tone, but at play he can yell as loud and as unmusically as any other kid in the neighborhood.

His particular hobby at the moment is a model airplane. He is developing promising talents as a mimic, his forte in this direction being an olmost perfect imitation of a roller canary bird singing.

LIFELINES

Born, Richard George Miller, May 13, in Brooklyn, N. Y., son of George and Irene Ruth Hall Miller; Educated in music at the Institute of Modern Piano Technique, N. Y., not yet in school; Height, 44 inches; Weight, 50 pounds; Hair, light brown; Eyes, hazel.

Has played in public at Carnegie Hall and Steinway Hall, New York.

Pictures: *Shadow of the Thin Man, Babes On Broadway, Born to Sing*, 1941; *Tennessee Johnson*, 1942; *Meet the People, Rationing*, 1943.

Hurd Hatfield

WHEN Hurd Hatfield learned twenty-four hours before that he was to be interviewed as a prospect to play Dorian Gray in Metro-Goldwyn-Mayer's *The Picture of Dorian Gray*, he hurried forth and purchased a copy of this one of the best known of Oscar Wilde's works.

The next morning, book in hand, the tall, personable young man transformed himself into the sinister, strange character of Dorian Gray. He paced the big office of Director Albert Lewin, and enacted the whole story. Thus he won his first motion picture contract.

The Picture of Dorian Gray, however, was not yet ready for the cameras, so the young actor was given, meanwhile, an important role—Lao San, the daredevil of Ling Tan's sons—in *Dragon Seed*, screen version of the Pearl S. Buck best seller.

For five years he was a pupil of the celebrated Russian teacher of dramatics and actor, Michael Chekov. After many months training, young Hatfield was assigned to one of the several repertoire companies which Chekov had organized. He toured England, 1938-39; Brittany, France, 1939-40; Germany, 1939, and, since 1940, appeared in New York and in road tour presentations.

Born in New York City, December 7, he is the only child of William Henry and Adele Hatfield. His father, a prominent lawyer, once was an assistant district attorney in New York, and his mother is a promising painter. The boy lived in an atmosphere of good books, art and culture.

He attended Morristown Prep School, Horace Mann School at Riverdale, N. Y., Lincoln School in New York City, and Columbia University, and in all his schooling leaned heavily toward drama, art and music.

His father had considerable influence in stimulating his interest in spoken drama, Hatfield says. "When I was about eleven," he recalls, "my father and I got the habit of reading stories, poems and plays aloud ot each other. We read virtually every known classic. My favorites, however, were the Sherlock Holmes stories. This reading aloud, I believe, was good background for later drama studies."

Hatfield is six feet tall, weighs 140 pounds. He has dark brown hair and brown eyes. He admits to many superstitions and a tendency to follow hunches. He paints, and plays the piano. His favorite sport is swimming. He once wrote a play which was adapted to opera libretto, set to music and presented at the Julliard School, New York. Michael Chekhov—naturally—is his favorite actor; Greta Garbo his favorite screen star. He dislikes restaurants with glaring lights; and a favorite diversion is snubbing snobs. An actor, he does this quite effectively. On all important undertakings, he wears a St. Christopher pin.

"I came to Southern California for a vacation, purely as a hunch," he says, "and look what has happened. For a time, during the summer of 1943, I thought it might be radio for me. I played Jean Hersholt's nephew in the Dr. Christian radio series. Then came the chance to go into motion pictures."

The young actor, in addition to being exceptionally well read, has a thorough knowledge of the United States as a result of his travels with theatrical road companies. He toured with Chekhov companies in *Twelfth Night*, in which he played his favorite stage role, Sir Andrew Ogvecheck; *King Lear*, as the Duke of Gloucester, and *Cricket on the Hearth*, portraying Caleb, the Joe Jefferson role. Besides the stage play, *The Strings, My Lord, Are False*, starring Ruth Gordon and Walter Hampden, he played at the Chekhov Theater, New York City, in the role of The Baron in *Lower Depths*.

He is unmarried, but carries on a correspondence with a school-days girl friend, who lives in New York City.

LIFELINES

Born William Hurd Hatfield, Dec. 7, in New York City, N. Y., son of William Henry Hatfield, lawyer, and Adele M. Hatfield, painter. Attended Morristown Prep, N. Y.; Horace Mann, N. Y.; Riverdale Academy at Riverdale, N. Y.; Lincoln School in New York City, Columbia University and Chekhov Drama School (Dartington Hall), Devonshire, Eng. Bachelor. Height, six feet; weight, 140 pounds; hair and eyes, dark brown. Occupation, actor.

Plays: *Lower Depths*, 1938, in England, Chekhov Theater and tour in Shakespearean roles with Chekhov companies in England, Brittany, France, Germany, 1939-40; *Twelfth Night, King Lear, Cricket On the Hearth*, 1941-1942, on eastern U. S. tours; *The Strings, My Lord, Are False*, 1943, at Royale Theater, N. Y.

Pictures: *Dragon Seed, The Picture of Dorian Gray*, 1944.

John Hodiak

HOLLYWOOD seldom has welcomed a newcomer as it has John Hodiak. Leading roles opposite Tallulah Bankhead and Lana Turner in his fourth and fifth pictures constitute a record in cinema circles.

The success of John Hodiak, rugged and handsome, is no saga of short rations and struggle. He didn't force the breaks; he just waited until opportune moments arrived.

In Chicago, when he was earning a fair living as a radio actor, in 1942, he was offered a screen test which won him a contract with Metro-Goldwyn-Mayer. His first role in pictures was a small part in the Frank Morgan film, *A Stranger In Town*. Next came the role of a Nazi spy in *I Dood It*, Red Skelton comedy, and the portrayal of a middle-aged Russian peasant and guerrilla fighter in *Song of Russia*, starring Robert Taylor.

On top of these extreme characterizations, his selection to appear opposite Tallulah Bankhead, on loanout in Alfred Hitchcock's dramatic film, *Lifeboat*, proved his versatility. Then this was topped by his choice as Lana Turner's romantic leading man in *Marriage Is a Private Affair*.

John was born on April 16, in Pittsburgh, Pa., the son of Walter and Ann Pogorzelliec Hodiak, Ukrainian immigrants. His father is a factory worker and a talented amateur actor.

At the age of eleven, three years after his family moved to Detroit, John started acting—in Russian and Ukrainian plays staged by his local parish.

He did so well that he won a scholarship in dramatics at Northwestern University.

Besides being a good student, he was also baseball-minded. As third baseman for Hamtramck High, he was spotted by a scout for the St. Louis Cardinals, who offered him a job on one of the Cards' farm clubs. John was tempted, but he had a hunch that his future lay with the stage or screen.

Deciding to do something about it, he persistently pestered a Detroit radio station trying to land a job as an actor on the air. He was told to forget the whole idea, that his diction left much to be desired.

He was eighteen at the time, and when nothing else presented itself, he took a job as caddy at a nearby country club. One of the golfers, an official of the Chevrolet Motor company, took a fancy to him and offered him a job in his office.

For three years at his new job, Hodiak read figures aloud, and automatically his diction improved. When he went back to the radio station again, he was rewarded with bit parts. At first there was no salary attached, but he still had his daytime job to keep him from starving. As his roles grew larger, he received small checks to add to his income.

When, sometime later, the radio station demanded that he be available for afternoon roles, he was forced to choose between his two jobs. He took the one with the smaller pay—in radio. It soon became apparent that he would have to make another change. He was put in one "heavy" role after another, and to escape this went to Chicago.

In Chicago, in 1940, he originated the character of "Li'l Abner" on the air. It was then that Hollywood scouts began to take notice and send out feelers that brought no response for more than two years.

In Hollywood, Hodiak lives a typical bachelor's life and likes it. He has a small Beverly Hills apartment, does his own shopping and cooks his own meals. He has no romantic entanglements, but has made numerous friends among the people with whom he has worked. Athletic in school, he now lists bowling, swimming, golf, tennis and badminton as his favorite forms of recreation.

When asked his reaction to Hollywood and the "break" that has come his way, Hodiak replies with obvious sincerity, "I've always been a firm believer in fate. I'm the kind of a guy who sits back and waits for things to happen. I've always felt that if I were the one to do something, I'd be sought out to do it. Otherwise, I'd be far happier right where I was."

So it was that Hollywood had to go to Hodiak, and keep on going for two years before he would believe it really was fate that called.

LIFELINES

Born, John Hodiak, April 16, son of Walter and Anna Pogorzelliec Hodiak; educated at Holbrook grammar school and Hamtramck High School, Hamtramck, Michigan; height, 6 feet; weight, 180 pounds; eyes, hazel; hair, brown. Occupations: Budget office of Chevrolet Motor Company, Detroit; radio announcer and actor, screen actor.

Pictures: *A Stranger In Town*, 1942; *I Dood It*, *Song of Russia*, *Lifeboat*, 1943; *Marriage Is a Private Affair*, 1944.

Fay Holden

YEARS of triumph in the theaters of Europe and America, combined with later years of success in pictures, provide the background for the beloved screen mother, Fay Holden. She is the unassuming Ma Hardy of the noted series with Mickey Rooney as her son, Andy.

A native of Birmingham, England, she was born on Sept. 20, the daughter of Dr. Henry Hammurton and Kate Hammurton, who are still there. She was educated in the English tradition by a governess and at private schools. Her education continued while she danced with a touring troupe, accompanied by her mother and a governess.

It was 1927 before she arrived in New York with Mrs. Pat Campbell, 1934 when she reached Hollywood. In the interval between those first childish dance steps and her latest playful pirouette as Ma Hardy, she has known obscurity and fame, seen war, and gathered a little something about human nature. It all helps to be Ma Hardy.

As Gabey Fay, her stage name, she was a favorite in the theaters of London, Glasgow, Edinburgh, New York and Boston. Early in her career she played in Vancouver, Calgary, and Edmonton, reaching New York in 1927. There she appeared with Mrs. Campbell, then with Leslie Howard, E. E. Clive and Alan Mowbray, all noted English actors who have scored in Hollywood with her. In 1929 she returned to London, remaining four years.

In 1914 she was married to David Clyde, actor, stage manager and producer. Accompanied by his brother, Andy, the actor, they appeared in Hollywood in 1935. Her husband was sought immediately, but there was nothing available for her. Undaunted, she joined the famous Pasadena Community Playhouse group, appearing in *Hollywood Holiday*. Hollywood and the reviewers discovered her simultaneously.

She became Fay Holden in her first screen acting venture, in *Wives Never Know*.

Joining the Metro-Goldwyn-Mayer organization in 1938, Miss Holden became the mother in The Hardy Family, a role in which she has become endeared to millions. She gave herself to the part, but not to the exclusion of others. Among other important pictures in which she has appeared were *Test Pilot, Bitter Sweet, Blossoms In the Dust, Washington Melodrama* and *H. M. Pulham, Esq.*

Now residents of San Fernando Valley, near Hollywood, on a ranch which they built according to their own specifications, Miss Holden and her husband live actively and wtih abiding interest in people and events. Her young brother, David, not yet 25, an officer in the British Army, was one of those who barely escaped in the great retreat from Dunkerque. She hears from him infrequently. Meanwhile she is active in war work wherever her services are of value.

She observed the silver anniversary of her wedding to David Clyde in 1940 at almost the same time that her parents celebrated their golden anniversary in England. The war prevented a reunion in America which had been long anticipated.

Miss Holden enjoys life on the ranch, where she cultivates her own garden and does a great deal of swimming in a pool. As a matter of fact, she was requested by the studio to swim at night due to the luxurious tan she acquired. Ma Hardy doesn't get around in the sun so much as Fay Holden does.

LIFELINES

Born, Fay Hammurton, Birmingham, England, Sept. 20, daughter of Dr. Harry and Kate Hammurton; Educated by governess and in private schools; Married, 1914, to David Clyde; Height, 5 feet 3½ inches; Weight, 124 pounds; Hair, auburn; Eyes, brown; Occupations, dancer and actress.

On stage for 30 years in Europe and America as Gabey Fay; Plays included *Candle Light, Marquis, Elizabeth Sleeps Out, On the Spot, Hollywood Holiday, Adventurous Age*, with Mrs. Pat Campbell, *Peter Pan, Tomorrow and Tomorrow.*

Pictures: *Wives Never Know, Polo Joe*, 1935; *Hardy Family, Hold That Kiss, Love Is a Headache, Sweethearts, Exclusive, Double Or Nothing, Internes Can't Take Money, I Married a Doctor, Test Pilot*, 1938; *Sergeant Madden, Andy Hardy Gets Spring Fever, Judge Hardy and Son*, 1939; *Andy Hardy Meets Debutante, Bitter Sweet*, 1940; *Andy Hardy's Private Secretary, Ziegfeld Girl, Blossoms In the Dust, Washington Melodrama, I'll Wait for You, Life Begins for Andy Hardy, H. M. Pulham, Esq., 1941; Courtship of Andy Hardy, Andy Hardy's Double Life*, 1942; *Andy Hardy's Blonde Trouble*, 1944.

Lena Horne

IT HAS NEVER been necessary for Lena Horne to learn to sing. No one ever taught her to walk, either. She just quit creeping and stood up — almost immediately she sang.

She was a Broadway celebrity at 19. Now, after a triumphant course through night clubs and theaters, she is in pictures, having arrived in Hollywood early in 1942 under contract to Metro-Goldwyn-Mayer.

Slim, golden-hued, with gleaming black hair and langorous brown eyes, she sings effortlessly in a rich contralto—blues with the haunting lilt of melody as old as the tribal songs of Africa, yet strangely new.

She was born in Brooklyn, in the days of World War I. Her parents, Edwin F. and Edna Rodriguez Horne, had formerly owned a small hotel in Pittsburgh. As a youngster, she gave no thought to the theater. She attended public schools and Girls' High School in Brooklyn. From early childhood Lena planned someday to go on the stage, and her mother, who had been an actress with the old Lafayette Stock Company, in Harlem, encouraged her singing, and introduced her to friends at the famed Cotton Club.

Suddenly she was in the chorus there, and enjoying it tremendously. Flourney Miller, of Miller and Lyle, took her to Noble Sissle, who heard her sing and promptly signed her for his orchestra. At 19, she became a sensation, remaining for a year, broadcasting and making personal appearances.

She later appeared with Charlie Barnet's orchestra and for 13 weeks was a featured singer over NBC, on the Strictly From Dixie program, the Cotton Club and Cafe Society night spots in New York.

In 1940 she appeared with Lew Leslie's *Blackbirds*. The show closed after two months, but Lena Horne got excellent notices. She recorded for RCA-Victor, compiling an album, "Birth of the Blues." Broadway warmed to her voice and admired her sloe-eyed tranquility in the midst of its blatant night life.

The theater fascinated her in any form, so long as she could sing. In night clubs, radio appearances, or before the footlights, she felt thoroughly at home, and her singing gave that impression. It was then, as now, effortless, obviously as pleasant for her as for the listeners. In the parlance of show business, she was a "natural" and her dusky beauty was in harmony with her langorous voice.

Her personality won Broadway quickly. The musical experts of the modern school were swift to recognize her talent, with the result that she was in constant demand in the entertainment sector on the Broadway front.

After seven months at the Cafe Society, she quit New York on a hunch, heading for Hollywood. She sang at Hollywood's Little Troc, where a member of Metro-Goldwyn-Mayer's musical department heard her.

At his suggestion, the girl sang for an audition at Metro-Goldwyn-Mayer studio. She was placed under contract for her initial screen appearance there in *Panama Hattie*.

She had been before the cameras twice before, in two musical shorts.

She has developed a philosophical convictiion about her career, successful as it has been. It is a mistake, she believes to hope too much for anything, because if it doesn't pan out the disappointment hurts that much more.

Miss Horne was married in 1937 in Pittsburgh, to Louis Jones. They eventually separated and she returned to New York. She now is rearing their two children, Gail, 4 years old, and Teddy, 2. Oddly enough she lives at an address on Horn Avenue, in Los Angeles.

She enjoys symphonic music, and reads a great deal of fiction. Hollywood and the studios interest her.

No set code of rules governs her professional life, but she does believe that it is a mistake, to hope too hard for anything.

LIFELINES

Born, Lena Horne, June 30, in Brooklyn, N. Y., daughter of Edwin F. and Edna Rodriguez Horne. Educated in Brooklyn public school and Girls' High School. Married, January, 1937, to Louis J. Jones, in Pittsburgh. Occupations: Singer from childhood.

Plays and public appearances: Cotton Club, Noble Sissle's Orchestra, *Blackbirds*, 1940; *Dance with Your Gods, Ingram Stars*, Cafe Society, Little Troc, in Hollywood.

On radio with Noble Sissle's and Charlie Barnet's Orchestras over NBC on Dixie program, Cotton Club, Cafe Society; Recorded "Birth of the Blues" album for RCA-Victor.

Pictures: Two musical short subjects in New York, *Panama Hattie, Cabin in the Sky*, 1942; *I Dood It, Swing Fever, Broadway Rhythm, Thousands Cheer*, 1943; *Stormy Weather, Two Girls and A Sailor, Ziegfeld Follies*, 1944.

Marsha Hunt

WHEN a Powers model tells a Hollywood reporter that she has no designs on the movies, that's news. Marsha Hunt did it and most of studios were competing for her the following day.

Incidentally, she was telling the truth. The purpose of her visit was to continue temporarily as a model for friends who had just opened a photographic studio. It was her intention later to study drama in stock, eventually playing on Broadway.

Instead, she signed a contract, making her screen debut in *Virginia Judge*, in 1935. Success attended her then and has never deserted her in the interval.

Miss Hunt, a native of Chicago, was christened Marcia, changing the spelling because so many people mispronounced it. Her father, Earl Hunt, is an attorney. Her mother, Minavel, is a vocal coach. They joined her in Hollywood when it became evident that she was there to stay and aided her career. She has an older sister, Marjorie.

She was educated in New York public schools, but after travelling in Mexico and Canada decided against college in favor of a study of the theater. At that time she was encouraged by Gabriel Pascal, who later produced George Bernard Shaw's *Pygmalion* for Metro-Goldwyn-Mayer. At his suggestion she enrolled at the Theodore Irvine School of Dramatics, working as a part-time model for John Powers before heading for Hollywood.

After three years, during which she appeared largely in ingenue roles, Miss Hunt determined to quit pictures for a try on Broadway. She went back to New York and was arranging for a season in stock when Metro-Goldwyn-Mayer offered a role in *These Glamour Girls*. In 1938, the preceding year, she had married Jerry Hopper, a studio executive, who was willing to permit the temporary separation if it would help her career.

Miss Hunt accepted the Hollywood offer and it marked the turning point. The role established her as a dramatic actress. She has vindicated the judgment of those who cast her in the part through a succession of pictures, including *Pride and Prejudice*, *Flight Command*, *Blossoms In the Dust*, *Unholy Partners*, *Lost Angel* and others.

She first sang for the screen in *Pride and Prejudice*, again in *Unholy Partners*. In the latter she received the warm praise of Mervyn Le Roy, the director, who is noted for his discoveries of potential stars. Her voice has been heard on the air as that of Georgette Spelvin, a feminine version of the famous theatrical name which she chose herself. She played an outstanding radio role with James Stewart in the Silver Theater of the Air in 1941.

Miss Hunt and her husband, who is at present a member of the armed forces of the United States, reside in a Beverly Hills apartment, not distant from their respective studios.

She continues to study singing and in her rare moments of leisure, sketches in pastels. She swims and plays ping-pong for exercise, holding the Hollywood women's championship in the latter by defeating Ginger Rogers and Margaret Lindsay.

She is five feet, five inches tall, slender and graceful as a magazine cover girl, with wavy brown hair and deep blue eyes. She is decidedly not a creature of moods, leaning ordinarily to the side of gay conversation and light music. Her home is a popular rendezvous for young screen celebrities and she is regarded as an excellent hostess.

LIFELINES

Born, Marcia Hunt, Chicago, Oct. 17, daughter of Earl and Minavel Hunt; Educated, New York public schools, Theodore Irvine School of Dramatics; Married to Jerry Hopper, in 1938; Height, five feet, five inches; Weight, 118 pounds; Hair, auburn; Eyes, blue; Occupations, photographer's model, actress.

Pictures: *Virginia Judge*, *Gentle Julie*, *Desert Gold*, *Arizona Raider*, 1935; *Hollywood Boulevard*, *Accusing Finger*, *Easy to Take*, *College Holiday*, 1936; *Annapolis Salute*, *Thunder Trail*, *Born to the West*, 1937; *Come On, Leathernecks*, *Longshot*, *Star Reporter*, 1938; *Hardys Ride High*, *Winter Carnival*, *These Glamour Girls*, *Joe and Ethel Turp*, 1939; *Irene*, *Pride and Prejudice*, *Women In Hiding*, *Ellery Queen, Master Detective*, *Flight Command*, *Cheers for Miss Bishop*, 1940; *Trial of Mary Dugan*, *The Penalty*, *Blossoms In the Dust*, *I'll Wait for You*, *Unholy Partners*, *Joe Smith, American*, 1941; *Kid Glove Killer*, *Once Upon a Thursday*, *Panama Hattie*, *Affairs of Martha*, *Seven Sweethearts*, *Pilot No. 5*, *The Human Comedy*, 1942; *Lost Angel*, *Cry 'Havoc'*, *Thousands Cheer*, *None Shall Escape*, 1943.

Ruth Hussey

THE well-born, college-trained New England girl who goes to Hollywood can make good use of her heritage. She becomes, in a sense, as much a pioneer woman as any ancestor who sought new frontiers in a covered wagon.

Ruth Hussey, of Provincetown, R. I., Doctor of Philosophy, amateur artist, daughter of a proud old New England family, ofttimes rides horses bareback for recreation. The traditional Yankee conservatism with which she first approached Hollywood in 1937, speedily evaporated in the California sunshine.

Breezy, open-faced Westerners used to be timid in her presence. Now, if anyone is hesitant she wonders what's wrong with herself, not the other fellow.

George Hussey, her father, was in the jewelry business in Provincetown, head of a concern established by his father. Her mother, Julia, was descended from a line of early New England settlers.

Daughter Ruth received her early training in public schools there, editing the Technical High School magazine in her senior year. She became an expert with the bow and arrow on the archery team. Next she majored in art at Pembroke College, a branch of Brown University. She studied painting, architecture and interior decoration and also was interested in dramatics, appearing in several class plays, later working with the Provincetown Players.

But upon graduation, looking at life with a practical New England eye, Miss Hussey entered a Boston business college. She rolled up her Bachelor Degree and put it away, but retained the philosophy she had accumulated by study and observation. Mastering shorthand and typing, which failed to appeal to her, she enrolled at the University of Michigan drama school. There a talent scout observed her work and offered a job in summer stock at Northport, Mich.

Her budding career as an actress was interrupted by a period of nine months in which she worked as a radio fashion commentator in Provincetown. Then, on vacation in New York to forget work, she accepted a role in a touring company of *The Old Maid*.

The show took her to Albany, Montreal and Toronto, adding flavor to her growing taste for the theater. Back in New York she appeared successively in *Waiting for Lefty*, *Until Dawn I Die*, and *Stevedore*, all noteworthy.

Accepting the role of Kay in the road company of *Dead End*, Miss Hussey toured across the continent, arriving in Los Angeles in 1937. The show played at the Biltmore Theater, and Miss Hussey attracted the eye of soudio executives. She was signed under contract to Metro-Goldwyn-Mayer.

The New England girl had evidently reached her destination. She has returned in the interval only for vacations and to make personal appearances. Her triumph in pictures began with the first, *Big City*, co-starring Spencer Tracy and Luise Rainer.

Each succeeding role brought her new acclaim and gradually she became acclimated physically and mentally to the West, although her staunch New England philosophy continues to remain unchanged.

Married to Robert Longenecker, a Lieutenant in the U. S. Army, Miss Hussey lives in Westwood, a suburb. She entertains frequently, her guests drawn from many walks of life other than her own. The talk ranges from art to politics, sometimes light and amusing, more frequently intellectual. She has not become insular either in her thought or manner.

She did go strictly Western in one respect—she prefers to ride without a saddle.

LIFELINES

Born, Ruth Hussey, Oct. 30, in Provincetown, R. I., daughter of George Richard and Julia Hussey; Educated, Provincetown public schools, Pembroke College, Boston Business College, University of Michigan Drama School; Married to Robert Longenecker, 1942; Height, 5 feet, 5 inches; Weight, 125 pounds; Hair, brown; Eyes, gray; Occupations, artist, secretary, radio commentator, actress.

Plays: Summer stock, Northport, Mich; Little Theater in Provincetown; *Waiting for Lefty*, *Until Dawn I Die*, *Stevedore*, *The Old Maid*, *Dead End*.

Pictures: *Big City*, *Madame X*, *Man-Proof*, 1937; *Judge Hardy's Children*, *Marie Antoinette*, *Hold That Kiss*, *Rich Man, Poor Girl*, *Spring Madness*, *Honolulu*, 1938; *Within the Law*, *Maisie*, *Blackmail*, *The Women*, *Another Thin Man*, *Northwest Passage*, 1939; *Susan and God*, *Philadelphia Story*, *Flight Command*, 1940; *Free and Easy*, *Our Wife*, *Married Bachelor*, *H. M. Pulham, Esq.*, 1941; *Pierre of the Plains*, *Tennessee Johnson*, 1942; *The Uninvited*, *Tender Comrade*, 1943; *Marine Raiders*, 1944.

Jose Iturbi

JOSE ITURBI will never forget Hollywood. Hollywood, on the other hand, will never forget Jose Iturbi. From the first day he stepped on a studio sound stage, the Spanish pianist-conductor could literally write his own ticket. His charm, his personality, his unassuming manner had the crew as well as the cast cheering on the sidelines.

Iturbi made his screen debut in the Metro-Goldwyn-Mayer musical, *Thousands Cheer*. It marked his first speaking role in a film. He played himself, strictly and completely.

Born in Valencia, Spain on November 28, his father was an obscure piano tuner.

At the age of three, Iturbi began playing the family piano, a battered old instrument which his father had put into passable condition. At seven, recognized as a child prodigy, he was studying and teaching pupils three and four times his age. In Valencia he attended the local Conservatory. Later he was sent to Barcelona to study under the famous pianist, Joaquin Malats. The next step was Paris, mecca of the arts.

While in Europe he was offered the post as head of the piano faculty at the Conservatory of Geneva. After four years in this post he left to follow the career of his dreams, that of a piano virtuoso. That was the beginning of a fame which was to become international. The first year he made a tour of 30 concerts in Europe. The next year he played 80 and the third year 183. That has been his average ever since.

The Spanish pianist arrived in this country for the first time in October, 1929 and sailed again for Europe in January, 1930. In this short space of time his name became a household word in musical America. Returning for his second American tour the following year he played seventy-seven concerts from coast to coast. An interesting and significant phase of Iturbi's career has been his extraordinary career as conductor. Iturbi long contended that there is a conductor's baton up the sleeve of every musician. So far as he, himself was concerned, for years before he ever conducted he studied the great symphonic scores, attending rehearsals of famous conductors, analyzing and memorizing the vast orchestral repertoire.

He went to Mexico City in 1933 to play twenty piano recitals in six weeks. His success was sensational. It was then he seized the opportunity to step from the keyboard to the conductor's podium. A dozen performances followed.

Returning to New York, Iturbi was invited to take the podium as guest conductor of the Philharmonic Symphony Orchestra for two concerts at the Stadium.

In March, 1934, he conducted the Philadelphia Orchestra for one week. During the summer of 1934 he conducted the opening three weeks of the New York Stadium concerts, followed by a fortnight with the Philadelphia Orchestra at Robin Hood Dell and six concerts with the Los Angeles Philharmonic at the Hollywood Bowl.

The season 1935-36 found Iturbi guest conductor of the Rochester Philharmonic, the Detroit Symphony and the Philadelphia Orchestra for the month of April, in addition to playing fifty piano recitals.

In 1936-37 Iturbi became musical director and permanent conductor of the Rochester Philharmonic, a post he filled brilliantly until his resignation in 1944.

Arrangements were made during the filming of *Thousands Cheer* for Iturbi to have time off to fulfill his concert engagements.

Iturbi, now an American citizen, took out his first papers in Los Angeles in August, 1941. In January, 1942, he enlisted in the Civilian Air Patrol and is now ready to "serve anywhere, any time." As a member of this organization he may be given duties ferrying military planes, serving as an air courier or patrolling inland areas.

LIFELINES

Born, Jose De Iturbi, November 28, Valencia, Spain.

Educated at Valencia Conservatory, at Barcelona, Spain with the noted pianist Joaquin Malats, and at the Paris Conservatory. Headed the piano faculty at the Conservatory of Geneva, a post once held by Liszt. Made American concert debut in October, 1929. Returned during successive seasons and was named musical director and permanent conductor of Rochester Philharmonic Orchestra in 1936-37. Height, 5 feet 10½ inches; Weight, 160 pounds; Hair, light brown; Eyes, dark brown; Occupation, pianist, conductor, actor.

Pictures: *Thousands Cheer, Two Girls and a Sailor*, 1943; *Music For Millions*, 1944.

Jackie Jenkins

NOT SINCE Jackie Coogan became a star overnight in *The Kid* has Hollywood fallen so completely and so suddenly under the spell of a youngster as in the case of little Jackie Jenkins. One role, as Mickey Rooney's kid brother in William Saroyan's *The Human Comedy*, has made this freckle-faced, towheaded youngster the rave of all cinemaland.

And just as that picture a number of years ago was all but stolen from Charlie Chaplin by the other Jackie, so this current kid sensation has virtually copped acting laurels in *The Human Comedy* from one of the year's outstanding casts.

Five years old at the time, he had no knowledge of what a motion picture was when he was picked for the important role. His only previous excursion to a movie had been to see a Mickey Mouse cartoon.

Yet, when Clarence Brown, director and producer of *The Human Comedy*, saw Jackie playing on the beach near the boy's Santa Monica home, he knew immediately that his long search for a child actor in the Saroyan story was at an end. Jackie's freckles, big as gingersnaps and his eyes, as wistful as a St. Bernard dog's, made him a natural.

Butch, as he is known off the screen, was born in Los Angeles on August 19, but he never lived in one place for more than a year. When he was eight weeks old, he made his first trip, sailing to Catalina Island with his mother, actress Doris Dudley. At four months, he went with her to New York, and two months later, to Baton Rouge, Louisiana. When a year old, he went on a trip with his mother and older brother to the West Indies, and after that "settled down" in Chicago for eleven months.

That ended when he went on theatrical tour with his mother, who was appearing with John Barrymore in *My Dear Children*. Next came another eleven months stay on a ranch in Patagonia, Arizona, where Butch learned to ride a horse. That was followed by another trip to New York for three months, and shorter excursions to Montreal and Toronto, Canada. Then came Hollywood.

Although his instruction and acting experience has been meager, he may very well be a born actor. Not only has his mother been long connected with the stage, and more recently the screen, but his grandfather was the late Bide Dudley, onetime actor and New York playwright and critic. Further, his grandmother, Taney Dudley, was an actress and writer; his uncle, Bronson Dudley, is a writer and former dancer. Even a granduncle was an old-time vaudevillian.

Butch's full name is Jack Bronson Jenkins. The Bronson is important because it is the only difference between his name and that of his brother, nine years old, named Jack Dudley Jenkins, but called Skipper. Butch's father is Captain Jack Jenkins, Sr., of the United States Ferry Command.

From the first day he worked on a movie set, Butch dominated everything and everybody. For several weeks, Garbo's sacred black screens, which provided her with seclusion on the set, surrounded Butch when he worked. They were used by Brown so that the boy, unused to the acting, would stop looking at members of cast and crew in the middle of shooting scenes.

By the time filming of the picture ended, however, the screens had been discarded and Butch already was proving himself a trouper. Brown's patience and understanding, plus an unending supply of candy—reward for every exceptionally good scene, brought one of the screen's most remarkable performances.

What Brown couldn't do with Butch, Mickey Rooney usually could. "Pappy Mr. Brown" and "Brother Mickey," as Butch called both respectively, were his idols.

Butch still doesn't realize the celebrity or glamour that suddenly descended upon him. He does know that it brings financial returns, however, and he speaks of buying a ranch with his earnings. Otherwise, he is more interested in his lemonade stand on the beach, and in learning to swim—his lessons are given by Johnny Weissmuller. He is more envious of his brother than Skipper ever could be of him. The reason—Skipper goes to school and takes tennis and boxing lessons.

Making his home complete are his "pets"—two cats, 19 polliwogs, a frog, six caterpillars and two snails. At this writing he is more interested in them than in being an actor.

LIFELINES

Born, Jack Bronson Jenkins, August 19, Los Angeles, Calif., son of Capt. Jack Jenkins, U. S. Ferrying Command and Doris Dudley, actress. Hair, blond. Eyes, brown.

Pictures: *The Human Comedy*, *An American Romance*, 1943; *National Velvet*, 1944.

Bill Johnson

WHEN husky, handsome Bill Johnson failed to get a coveted appointment to West Point, he turned to his second love—a singing career.

He began laying plans to become a professional soldier when just a young boy. His school education—grade and high school—was all aimed in that direction and he worked his way through an engineering course at the University of Maryland. A congressman, who had promised to help him with a West Point appointment, at the last moment recommended another youth. As a consequence, Bill turned to the entertainment world—a path that finally led him to Hollywood and the screen.

While preparing for West Point, Bill became interested in dramatics and appeared in high school and college campus shows. After discovering a soldier's career was not for him, he auditioned and won a vocalist's spot with Bert Block's orchestra. For two years he sang at various hotels and night clubs in the East. When the National Broadcasting company announced auditions for a substaining program singer, Bill tried out and was selected. He remained on the program for two years.

It was during this time that he received the advice that changed his singing style and switched the entire course of his career.

"I was just another singer," he recalls. "One evening an old vaudeville actor saw the performance and asked if he might give me some well-meant advice. He showed me how to sell a song to an audience."

While working in radio, Bill also attended dramatic school in New York. He spent several summers with a stock company and was doing his regular radio program when one of the singers of the Broadway hit *Two For the Show*, left that company. Bill was asked to take his place and jumped at the opportunity. The cast was made up of newcomers, many of whom since have proved their ability, such as Betty Hutton, Alfred Drake, who is now the leading man fo the stage hit *Oklahoma!*, Keenan Wynn, and Eve Arden.

After *Two For the Show*, Bill was selected for a leading role in *All In Fun*. In 1941 he was the singing juvenile in the Eddie Cantor show *Banjo Eyes*, and a year later appeared in *Something For the Boys* with Ethel Merman. A Metro-Goldwyn-Mayer talent executive saw him in that stage hit, and after a successful screen test he was signed to a long-term pact. He finished a year's run with *Something For the Boys*, then headed for Hollywood.

Immediately upon his arrival, Bill was named for a major role in *Airship Squadron 4*, Wallace Beery starrer of the Navy's lighter-than-air service. While he had won his opportunity with his singing, his first screen part was a dramatic one. He's now being groomed, however, for both types of motion picture roles.

Bill was born in Baltimore, Maryland, March 23. His father, Edward Johnson, then a police lieutenant, has since risen to the post of police major in that city. He was educated in the public schools of Baltimore and also attended the Baltimore Polytechnic Institute and University of Maryland. While in school he participated in almost all athletics but was best as a member of the lacrosse and boxing squads. He was also a member of the Maryland National Guard while in school. He worked his way through college as a soda jerker, drug clerk, haberdashery salesman, and shoe salesman.

The young screen newcomer was married to Shirl Thomas, whom he met while appearing in *Two For the Show*, in 1943. Bill is 6 feet, 1 inch tall, weighs 175 pounds, has brown hair, and brown eyes. His only relative in the theatrical profession was stage and screen star Frank Keenan, a great uncle. To be happy is Bill's greatest ambition. Clark Gable is his favorite actor; Judith Evelyn his favorite actress. He lists *Night Must Fall* as his favorite picture and *Oklahoma!* as the stage play he liked best to date. He doesn't believe in superstitions and hunches. Hollywood is a long way from West Point, but Bill is now glad it happened this way.

LIFELINES

Born William Johnson, March 22, Baltimore, Maryland, son of Edward and Lulu ohnson. Educated public schools of Baltimore, Baltimore Polytechnic Institute, University of Maryland. Height, 6 feet, 1 inch; Weight, 175 pounds; Hair, brown. Eyes, brown. Married to Shirl Thomas, New York City, July 22, 1943. Occupations, soda jerker, drug clerk, haberdashery salesman, shoe salesman, singer, actor.

Plays: *Can't Take It With You, Boy Meets Girl, Room Service, Of Thee I Sing* and others in stock before 1940. *Two For the Show, All In Fun*, 1940. *Banjo Eyes*, 1941. *Something For the Boys*, 1943-43-44.

Pictures: *Airship Squadron 4*, 1944.

Bruce Kellogg

SCREEN newcomer Bruce Kellogg would today be in Wyoming managing his family's cattle ranch had he not enrolled in a dramatics class at the University of Wyoming. The course captured his interest, and it turned a potentially successful cattleman into a promising actor.

Kellogg, who has the typical husky physique of a Wyomingite, had every intention of returning to the family ranch once his education was completed. His father was a cattleman and his grandfather had been a pioneer who helped found the town of Thermopolis, Wyoming. Bruce had been reared on a ranch. One whiff of greasepaint, however, was all that was needed. When he announced his plans to his father, the elder Kellogg refused at first, even to discuss the matter.

He then relented a bit and made Bruce promise to take a position with the local bank and give it a two years try before venturing on a stage and screen career. When the two years were up the elder Kellogg admitted his son had given it a fair trial and gave his okay. Bruce headed for Hollywood.

The cinema capital, however, proved harder to crash than Bruce had figured, while acting in campus shows at the University of Wyoming. When his funds ran low, he sold his automobile rather than write home for aid. With this money he leased several vacant lots, turned them into auto parks, and soon was out of the red.

He decided now to see if radio had a place for him. His first stop was a small Los Angeles station. An audition was underway for a role in a serial show and Bruce was invited to try out. He won the part, which ironically enough, was that of a small-town boy who went to Hollywood to crash the movies only to find he wasn't wanted.

While operating the auto park and appearing on radio Bruce also finished his law studies at night school. When the radio role was completed he enrolled at the Max Reinhardt school of dramatics. His first professional stage appearance was in a Pasadena Playhouse production of *Children of the Sea*. He followed this with a role in *David Garrick*.

Believing he had obtained enough experience to warrant another try at the studios, he again made the rounds. He landed a small part in a western serial titled *King of the Royal Mounted*. Next there was another bit for him in *Frontier Marshal*. Max Reinhardt asked him to play a leading role in *The Shining Hour* and he returned to the stage.

A part in *Out of the Frying Pan*, a Hollywood stage show, followed. He then was signed for the title role in *The Deerslayer*. Metro-Goldwyn-Mayer executives spotted him in that film and a successful screen test brought him one of the major roles in *The Honest Thief*, Wallace Beery starrer, and a contract.

Bruce was born and reared in Thermopolis, Wyoming, where he still owns, with his father and brothers, a 30,000 acre ranch.

While in high school and college he rode in many of Wyoming's famous rodeos. When he was 20 years old he was thrown from a bucking horse in one of the rodeos, receiving injuries which have made him unfit for military service.

Music is his hobby. He plays the trumpet, saxophone and piano. He has wavy brown hair, blue eyes, and is 6 feet, 2 inches tall.

Wallace Beery is his closest Hollywood friend. Wyoming is Wally's adopted state and the two have spent many hours rehashing their adventures there. Beery constantly coached Bruce while the youth was appearing in *The Honest Thief*.

As a newcomer to the Hollywood scene, Kellogg is as refreshing as the rarified air and lofty peaks of his native state. His features are clean and broad. And his speech has a touch of Wyoming twang. He married Edith Boros, in Mexico City in 1941. They have no children.

LIFELINES

Born, William S. Kellogg, April 13, Thermopolis, Wyoming, son of Vern and Huldah Kellogg. Educated public schools of Thermopolis and attended the University of Wyoming for two years. Married Edith Boros in 1941. Height 6 feet, 2 inches. Weight, 190 pounds. Hair, brown. Eyes, blue. Occupations, cattle rancher, bank teller, auto park operator, actor.

Plays: *Children of the Sea, David Garrick*, Pasadena Community Playhouse, 1938; *Dangerous Corner, The Shining Hour*, 1942; *Out of the Frying Pan*, 1943.

Pictures: *King of the Royal Mounted*, 1939; *Frontier Marshal, West of the Pecos*, 1940; *The Deerslayer*, 1943; *The Honest Thief, Airship Squadron 4*, 1944.

Angela Lansbury

WHEN a second shipload of children seeking refuge from the London blitz arrived in America in August, 1940, few realized that aboard was a future screen star. She was Angela Lansbury on the passenger list, as she is today in Hollywood, fourteen years old, blonde, born in London Oct. 16, blue-eyed and excited over her new adventure. With her, among the six hundred other young passengers were eight-year-old twin brothers, Bruce and Edgar.

The daughter of English stage star, Moyna Macgill, who stayed behind to carry out her job of driving an ambulance, the Lansbury youngsters were reared in the tradition of both theater and politics. Their late grandfather, the Right Honorable George Lansbury, was First Commissioner of Works.

Sponsored by Mr. and Mrs. C. T. Wilson of New York, the children were initiated into the ways of their adopted homeland.

"And we will never be able to fully show our appreciation," the young actress remarked. "Our first Christmas would have been a lonesome affair had it not been for the wonderful kindness with which we were surrounded. Mrs. George W. Perkins, with whom I lived, was a real fairy godmother.

Educated in the South Hampstead School for Girls in England, the youngster had a year in dramatic school before coming to this country. Here she enrolled in the Fagan School in New York where she completed a course of dramatic studies.

She graduated in March, 1942. The same year she auditioned for a night club appearance, doing songs and a "take off" on Bea Lillie singing "I Went to a Marvellous Party." The audition was witnessed by an agent who offered her a six weeks engagement in Canada. Since her mother was also planning to come to Canada for a stage appearance, the youngster, in her own words, "summoned up the courage to go."

It was also a stage engagement for her mother that eventually led Angela to Hollywood. An agent, who knew her mother's ability as an actress persuaded Angela to test for the role of Nancy, the cockney maid in Metro-Goldwyn-Mayer's *Gaslight*.

At home, prior to the test, Angela, with the help of her mother, studied the part for hours. She not only won the role, but a term contract with M-G-M as well.

At the preview of *Gaslight* the audience was unanimous in its acclaim of Angela as an actress of great dramatic ability. Within twenty-four hours she was assigned to portray Edwina Brown, the eldest sister in an English country family in *National Velvet*, Technicolor production starring Mickey Rooney.

While searching for a girl to enact Sibyl Vane, the girl Dorian Gray betrays, in *The Picture of Dorian Gray*, Director Albert Lewin was introduced to Angela in the studio commissary. It wasn't a chance introduction. Lewin had seen her work in *Gaslight*, and asked her to test for the role of Sibyl. Angela made the test and passed with highest honors. The coveted feminine lead in the Oscar Wilde story was assigned to her.

Angela's secret ambition is to direct as well as act. She believes that an actress should be just as good as her director if she has the intelligence and emotional quality to grasp what the director is trying to impart to her.

"An actress is helpless and lost without a good director," says Angela. "I feel so fortunate in having been able to start out in pictures with such splendid directors as George Cukor, Clarence Brown, and Albert Lewin to help me through those first pictures."

Angela is 5'7" tall, weighs 130 pounds. The entire family are now reunited and live with her in Hollywood.

One of her famous kin was the actor, Robert B. Mantell, a great-uncle.

In addition to acting she enjoys tennis, swimming, cooking and playing the piano. She has two pet dogs, Fella, a Pomeranian and Juliet, a cocker spaniel.

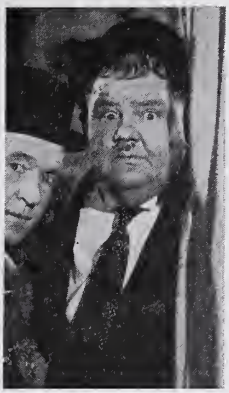
Her most prized possession is a family heirloom—a ring that has been in the family for more than seventy-five years.

She celebrated her 18th birthday on the set of *Gaslight* and was the honor guest at a party staged by the cast of the film.

LIFELINES

Born, Angela Lansbury, London, October 16; mother, Moyna Macgill, English stage star. Educated, South Hampstead School for Girls in England, Fagan School in New York. Height, 5'7"; weight, 130 pounds. Hair, blonde. Eyes, Blue. Occupation, actress since 1939.

Pictures: *Gaslight*, 1943; *National Velvet*, *The Picture of Dorian Gray*, 1944.



Laurel and Hardy

HAVING been a comic team in nearly 200 pictures, Stan Laurel and Oliver Hardy are usually mentioned in the same breath by moviegoers, like Damon and Pythias, bacon and eggs or salt and pepper. Laurel is the weepy little chap; Hardy the 200-pounder.

In the late fall of 1910, Laurel was a song-and-dance man with a troupe known as the London Comedians. The star was Charles Chaplin. They shipped out of England for Quebec on a cattle boat, because it was impossible to get accommodations on a liner.

They later were booked in New York. A year afterward was established in America as a comedian.

He is a comic by heredity and environment. His father was Arthur Jefferson, noted in the London's music halls. His mother, Madge Metcalfe, was a noted dramatic actress. Laurel was born in Ulberstone, Lancashire, on June 16, where his parents had to halt their tour.

At 7, he went on the stage in *Lights of London*. His parents yanked him from the footlights then and there, sending him to King James School and Queen's Park School, in Glasgow. He left at 15 and joined a variety show, which led to the London Comedians.

Following his arrival in the United States, he played across the country and into Canada and Mexico. In 1922 he went to Hollywood, not to act, but to direct. His first picture starred Theda Bara. The butler role was played by Oliver Hardy.

Hardy injured his ankle in that picture and Laurel stepped into the part himself. Two years later Laurel and Hardy appeared together in *Home From the Honeymoon*, but the idea of forming a comedy team never entered their minds until 1927. Meanwhile, they worked together in half a dozen pictures.

They started as a team in *Duck Soup* and they have never separated since.

Oliver Hardy was born in Harlem, Georgia, on January 18. His father, Oliver, Sr., was proprietor of a hotel. The boy was educated there and in Atlanta, then enrolled at the University of Georgia. He played football, but the glee club was his particular hobby. Late in his sophomore year he left school to join a minstrel troupe.

Three years later he was playing in Jacksonville, Fla., where the old Lubin Film Company had a studio. Hardy learned they needed a fat comedian. That was in 1915. When the Lubin outfit moved to Hollywood, he was one of its properties.

He became a featured comedian at once. Then came his meeting with the diminutive Laurel and they hitched their wagon to the same star.

They live near each other on ranches in San Fernando Valley, near Hollywood. Their competing activities as amateur ranchers have become a Hollywood legend. Laurel raises quackless ducks and Hardy turkeys.

LIFELINES

Stan Laurel, born Arthur Stanley Jefferson, June 16, 1890, Ulberstone, Lancashire, England, son of Arthur Jefferson, comedian, and Madge Metcalfe, actress. Educated King James Grammar School and Queen's Park School, Glasgow, Scotland. Height, 5 feet, 8 inches; Weight, 160 pounds; Hair, auburn; Eyes, blue; Occupations, director, producer and actor. Twenty years on stage: circus, musical comedy, drama and vaudeville.

Oliver Hardy, born Oliver Norvelle Hardy, January 18, 1892, son of Oliver Hardy, hotel keeper and Emmie Norvelle, non-professional. Educated, University of Georgia. Married Myrtle E. Reeves, actress, but now divorced. Height, 6 feet, 1 inch; Weight, 200 pounds; Hair, dark; Eyes, brown. Occupations, actor since childhood.

Pictures: As team of Laurel & Hardy: *Home From the Honeymoon, The Rogue Song, Hollywood Revue of 1929, Berth Marks, They Go Boom, Angora Love, Men O' War, Night Owls, Perfect Day, Bacon Grabbers, The Hoosegow, Blotto, The Brats*, 1929; *Below Zero, Haywire, The Laurel and Hardy Murder Case, Another Fine Mess, Pardon Us, Be Big, Chickens Come Home, Laughing Gravy, Our Wife, Come Clean, One Good Turn, Beau Hunks, Any Old Port, Helpmates*, 1930-1931; *Pack Up Your Troubles*, 1932; *The Devil's Butcher*, 1933; *Sons of the Desert, Hollywood Party, Babes In Toyland*, 1934; *Bonnie Scotland*, 1935; *The Bohemian Girl, Our Relations*, 1936; *Way Out West, Pick a Star*, 1937; *The Rangers' Roundup, Swiss Miss, Blockheads*, 1938; *The Flying Deuces*, 1939; *A Chump At Oxford, Saps At Sea*, 1940; *Great Guns*, 1941; *Air Raid Wardens, A Hunting We Will Go*, 1942; *Jitterbugs, The Dancing Masters*, 1943; *The Home Front*, 1944.

Peter Lawford

ON THE THEORY that traveling is an invaluable aid to an actor, Peter Lawford, should prove to be one of Hollywood's ablest young players.

The only son of Lieutenant General (retired) Sir Sidney Lawford, Peter has probably visited more countries in his 21 years than most travelers see in a lifetime.

Born in London in 1923 and educated by tutors during his almost continuous journeyings, his travels read like a Cook's tour pamphlet. Paris, Monte Carlo, Nice, Cannes, Deauville, Sydney, Melbourne, Colombo, New York, Honolulu, Tahiti, Barcelona, Lisbon, Nassau, Bombay, San Francisco and Panama are but a few of the cities in which young Lawford has resided.

Starting his motion picture career at the age of 7, Peter was chosen for a role in *Old Bill*, filmed in 1930 under the direction of Monty Banks. Though his performance was hailed as outstanding by London critics Peter's parents didn't fancy the idea of having a child prodigy for a son and decided to continue their globe trotting. They made two trips around the world during the next eight years, finally arriving in California.

They were on a tour of Metro-Goldwyn-Mayer studios at the time executives were searching for an English boy to be featured in *Lord Jeff*.

That sightseeing jaunt turned out to be highly eventful for Peter. Before leaving the studio he had signed a contract and shortly thereafter made his first American screen appearance in the film which starred Mickey Rooney and Freddie Bartholomew.

At the outbreak of World War II, Peter found himself stranded in Florida, without funds, due to the freezing order on British currency. Taking a job as an auto park attendant in Palm Beach, he earned enough to buy a train ticket back to California.

Arriving in Hollywood, he worked as an usher at the Westwood Village Theatre until M-G-M gave him a small part in *Mrs. Miniver*.

By the time he finished that 1942 Academy Award winning picture, other studios were seeking him. He made *Eagle Squadron* for Universal and *Thunderbirds* at Twentieth Century-Fox before returning to M-G-M and a role with Mickey Rooney and Freddie Bartholomew in *A Yank at Eton*. His performance as the "bad boy" in that picture was so outstanding that when Clarence Brown began casting *The White Cliffs of Dover* he awarded Peter his finest screen role to date. After that he was cast for important roles successively in *The Canterville Ghost*, *Mrs. Parkington* and *The Picture of Dorian Gray*.

Though born in England and the son of titled parents, Peter is as American as his pal Mickey Rooney. He stands six foot one, weighs 158 pounds. His tremendous vitality seems to counteract his one meal a day—one continuous one. Whenever Peter is away from the set, ten to one he'll be found in the studio commissary downing a hunk of pastry and a malted milk,

He lives in a small Westwood apartment with his mother and father. He's been in the United States five years and soon hopes to get his citizenship papers. His musical bent is toward the ukulele and drums. He is a fine tennis player, an equally good swimmer and ardent devotee of amateur photography.

Peter knows almost every Metro-Goldwyn-Mayer employee by his or her first name, is one of the most popular newcomers on the lot. An injury to his right arm, seven years ago, has caused him to be rejected for both the United States and British armed forces. He has appeared in many U.S.O. camp shows and played the lead in the *Kiss and Tell* company, giving performances nightly at nearby army and navy bases for two months. All this while he was working days in two different films.

LIFELINES

Born, Peter Lawford, Steptember 7, in London, England. Only son of Lt. General (retired) Sir Sidney and Lady Lawford. Educated by governess to the age of 7, then tutors. Traveled twice around the world visiting the principal cities in England, France, Australia, Columbia, Tahiti, Hawaii, United States, Spain, Portugal, Bermuda, India, Panama and Brazil. Height, six feet; weight 160 pounds; hair, light brown; eyes, blue; occupation, actor.

Pictures: *Old Bill*, 1930; *Lord Jeff*, 1938; *Yank At Eton*, *Thunderbirds*, *Mrs. Miniver*, 1941; *Eagle Squadron*, *The Immortal Sergeant*, *Someone to Remember*, 1942; *The Man from Down Under*, *White Cliffs of Dover*, *Paris After Dark*, *The Canterville Ghost*, 1943; *Mrs. Parkington*, *The Picture of Dorian Gray*, *Son of Lassie*, 1944.

Madeleine LeBeau

IT TOOK Parisian stage star Madeleine LeBeau more than a year to reach Hollywood from Lisbon, but at journey's end the tawny-haired beauty was signed to a long-term contract by Metro-Goldwyn-Mayer, where she is now being groomed for important forthcoming screen roles.

Madeleine was born in Paris, France, on June 10th, the daughter of Andre and Therese LeBeau. Interested in a theatrical career from childhood, she studied dramatics at the Ecole Emile DuBois. At the age of fifteen, while still a schoolgirl, Madeleine won her first footlight role. It came as a result of an interview with L. Joubet, a teacher at the National Conservatory in Paris, and launched her as a Parisian stage favorite.

Madeleine had made successful appearances in *The Cheat, La Cocotte, Beauty,* and a number of other French comedies when the Nazi invasion occurred in 1940. She fled to Biarritz. From there, interrupted by an enforced stay in Madrid, she completed a hazardous journey to Lisbon.

When she finally was able to secure passage on a vessel bound for Chile, the actress believed her wanderings were over. At Chile, however, it was discovered she had been issued an incorrect passport so she prepared to return to Europe. During the return voyage her boat stopped at Norfolk, Virginia. Immigration authorities there granted her a permit that enabled her to journey to Canada and there await her quota number. When she finally was allowed to enter this country, her immediate destination was Hollywood.

Roles in *Casablanca* and *Paris After Dark* brought her to the attention of Metro-Goldwyn-Mayer officials as well as moviegoers. Without the customary screen test, Madeleine was given a contract and a leading role in *Music For Millions,* the Joseph Pasternak production starring Jose Iturbi. For this picture she encountered her toughest film chore to date. Portraying a flutist in an all-girl symphony orchestra, she decided to actually learn to play the instrument. Madeleine wound up at the completion of the picture a relatively accomplished musician.

Almost as soon as she established residence in this country, Madeleine applied for citizenship papers. They were first taken out in 1942. Her second step was to volunteer for army camp shows and subsequent U.S.O. tours have taken her throughout most of the United States.

Madeleine is five feet, five inches tall, has golden red hair and hazel eyes. An enthusiastic sportswoman, she enjoys bicycling, tennis, and swimming. Although acting remains her major interest, singing is running a close second. In each of her celluloid characterizations Madeleine has had a musical sequence. As a consequence, men at army camps where she entertains invariably request a song. Anticipating similar requests on subsequent tours, the Parisian actress has begun taking vocal lessons and is rehearsing a repertoire of French songs. Accompanied by accordionist Gaston, Hollywood night spot entertainer, she "previews" the tunes at the Hollywood Canteen before singing them at army camps.

Although she lives alone in a Beverly Hills apartment, Madeleine finds time to pursue her hobby of miniature collecting. Tiny objects of all sorts are grist for her mill; prize pieces include a six-inch model of the Eiffel Tower which she brought from Paris, a tiny family of puppets purchased in Italy, and a miniature dolls house.

A characteristic of the French is the love of good food, and Madeleine is no exception. "Cooking," she adds, "also is my hobby." She specializes in little-known Gallic dishes: roast duck with orange, unique salads, and specially prepared desserts. When she dines out she prefers places featuring European cuisine.

Madeleine's love of food brought an amusing aftermath to one of her bond selling tours. In Utah she complimented chamber of commerce officials on the State's fine lettuce; in Colorado on the State's fine celery. Arriving home, she found a crate of lettuce and a crate of celery waiting for her—gifts from the flattered officials. "I'm sorry I forgot to mention those steaks in North Dakota!" Madeleine exclaims ruefully.

LIFELINES

Born, Madeleine LeBeau, Paris, France, June 10th; daughter of Andre and Therese LeBeau. Educated, Ecole Emile Dubois. Height, 5 feet, 5 inches. Weight, 124 pounds. Hair, golden red. Eyes, hazel. Occupation, actress.

Plays: *The Cheat, La Cocotte, Beauty, On Ne Badine Pas Avec L'Amour, Il Ne Faut Jamais Jurer De Rien.*

Pictures: *Casablanca, Paris After Dark,* 1943.

Diana Lewis

TRADITION influenced Diana Lewis when she made her theatrical debut at two, but persistence gave her a career. Talent was hers by heritage, and beauty by birthright.

The tradition originated with her father, the famous Si Plunkett. One of the first "rubes" to appear in vaudeville, he was in private life John C. Lewis. With his wife, Hettie Daly Lewis, who was the soubrette of his company, and their three children, Maxine, Marion and John, Jr., he toured the country.

The fourth child, Diana, accompanied the Plunketts in her trunk-top bassinet until she maintained the family custom by joining the troupe professionally at two. They toured the country, visiting virtually every city and town of importance.

She was born on September 18 in Asbury Park, New Jersey, while on tour.

In show business all his life, first as a circus acrobat, later as an actor, Lewis was a good trainer for his children until an accident partially paralyzed him. The Lewis family then settled in New York, later in Orange. Private tutors educated the children, and he supervised their dramatic training.

Some time later the older sister Maxine had an offer to go on tour with *The Vanities*. Mrs. Lewis and baby Diana accompanied her, later joining Lewis and John in Hollywood. There fourteen-year-old Diana enrolled in Lawler's Professional School.

This girl, who had been a seasoned trouper at five, determined to resume her acting career. Strangely enough, her family objected. The "baby" of the family was too young. Finally she wheedled her brother for a role in his theatrical production, *Shim Sham*, where Francis Lederer saw her and advised her to try the screen.

Try she did, again and again. She made a test at R.K.O. which was unproductive. Paramount awarded her one role in *It's a Gift*, but that was all.

Discouraged, she joined the Pasadena Community Players and was soon cast in *Rhythm Madness*. Then came a position as soloist with Larry Leeds at the Casa Manana in 1937.

With a lot of determination for just five feet of girl, Diana tried again at motion pictures. A Warner Brothers contract and a leading role in *He Couldn't Say No* was the result. Her screen career was launched.

Her sister, Maxine, in the meantime, had been singing in a night club in Hollywood, and obtained a similar job for Diana. In that period she made tests with other studios, until finally Metro-Goldwyn-Mayer offered her a long-term contract. She was cast in an important role with Eddie Cantor in *Forty Little Mothers*, in 1940, and her prospects of screen success brightened at once.

Miss Lewis thought she was through with school when she joined the roster of Metro-Goldwyn-Mayer players, but now her daily routine consists of an hour's piano lessons, an hour of dramatic coaching, an hour or more of ballet and tap dancing, another daily lesson in singing, and last but not least a piano lesson with which she winds up her daily stint at the studio.

She eloped with William Powell to Las Vegas, Nevada, in January of that year. After a brief honeymoon in the California desert, she returned to the studio where she went into *Andy Hardy Meets a Debutante*.

The Hardy series of pictures has established something of a tradition. Nearly every young player who has been cast in one of them proceeded to make good in others. Some of them have become stars, notably Mickey Rooney, himself, Lana Turner and Judy Garland.

Miss Lewis is five feet tall and weighs 100 pounds. She has chestnut hair and blue eyes. She enjoys all outdoor sports. She is known as Di to her friends. The Powells entertain frequently with a small group of close friends specializing in barbecued meals in a large outdoor pit at their Beverly Hills home.

LIFELINES

Born, Diana Lewis, September 18, Asbury Park, New Jersey; Father, John C. Lewis, vaudeville actor; Mother, Hettie Daly Lewis, actress; Educated, Lawler's Professional School and private tutors; Married, William Powell, actor, January 5, 1940; Height, five feet; Weight, 100 pounds; Hair, chestnut, Eyes, blue.

Pictures: *One Hour Late, All the King's Horses*, 1934; *He Couldn't Say No*, 1937; *Golddiggers In Paris*, 1938; *Forty Little Mothers, Andy Hardy Meets Debutante, Bitter Sweet, Go West*, 1940; *People Versus Dr. Kildare, Johnny Eager*, 1941; *Seven Sweethearts, Somewhere I'll Find You, Whistling In Dixie*, 1942; *Cry 'Havoc'*, 1943.

Marta Linden

MARTA LINDEN took up acting as a hobby. She little expected a career to develop from her venture.

To fill in some leisure hours, she joined the Bliss-Hayden little theater group in Hollywood. After six months, she was invited to appear on the stage with the famous Pasadena Community Players. She revealed such ability as a natural actress that soon she was starring in *Design for Living*, *Animal Kingdom* and *Skylark*, in the latter playing the role made famous on the stage by the English star, Gertrude Lawrence, and in films by Claudette Colbert.

As have Robert Young, Victor Mature, Fay Holden and many other personalities, Miss Linden found it was but a short step from the Pasadena Playhouse to Hollywood sound stages. After a Metro-Goldwyn-Mayer executive saw her several times, she was tested in a scene from *Skylark*.

Then came her first screen role. In contrast, it was that of Mickey Rooney's mother in *A Yank at Eton!* Acclaimed by preview audiences, she quickly was signed by the studio, and cast in a dramatic role of *Stand By For Action*, starring Robert Taylor, Charles Laughton and Brian Donlevy.

Miss Linden was born in New York City on October 24. She attended Horace Mann School, where because of reading ability, she won the lead in every student play staged during her attendance there. That sowed the seed of theatrical aspiration, and she enrolled in dramatic school, the same institution that had started Frederic March, Jane Cowl and other Broadway luminaries on their way.

All this was forgotten, however, at the age of seventeen. Romance intervened when she met and married Alfred R. Schmid, New York tobacco man who is now retired. Each year thereafter, until seven years ago, his business took them on an annual trip to Holland, from where they toured the Continent and the Scandinavian countries.

The latter were of especial interest to her. Her father and mother, Andrew and Hannah Leffler, both were born in Sweden. Although they have lived in the United States since before Marta was born, she still has numerous uncles, aunts and cousins living in Sweden. One cousin now is owner of one of the country's largest ship building concerns, a company started by her grandfather.

Her last trip abroad was probably her most memorable one. Staying in Copenhagen, Denmark, with friends of King Christian, she had the pleasure of meeting and dancing with the Danish monarch on numerous social occasions. Invited by him to a ball at the palace, where she was the only American, she made history by having two consecutive dances with the King. Her most cherished keepsake is a yacht club pin which he presented to her during Copenhagen's famous "race week." It was the last year of this traditional event, the final year of gaiety in war-torn Denmark.

It was after this trip that she and her husband and their daughter, Barbara Joan, five years old, moved to Hollywood, first for the winter, then permanently. Following several years in Southern California, she decided that she needed a hobby to add to her interest in sports and society. So, she joined friends at the Bliss-Hayden theater. Later, at Pasadena, she played her first role in a play with Florence Bates, her next two with Victor Mature. Both Miss Bates and Mature succeeded later as screen players.

Her first screen role, as Mickey's mother, came as a distinct surprise. Slim and attractively brunette, she could more easily be accepted as one of the screen's modern glamour girls. She stands five feet, six inches in height, weighs 118 pounds, and has hazel-colored eyes.

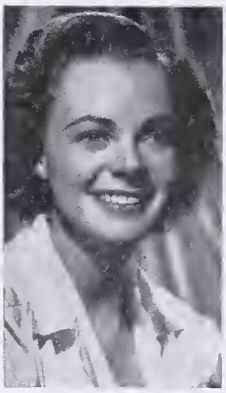
LIFELINES

Born: Marta Leffler, October 24, New York City. Parents: Andrew Leffler, retired and Hannah Leffler. Educated, Horace Mann School, New York City. Married to Alfred Schmid. Height, 5 feet, six inches. Weight, 118 pounds. Hair, brown. Eyes, hazel.

Plays: With Bliss-Hayden Little Theater, Hollywood, and Pasadena Community Playhouse. There appeared in leads of *Animal Kingdom, Design for Living*, and *Skylark*.

Pictures: *A Yank At Eton, Stand By for Action, Three Hearts for Julia, Random Harvest, Youngest Profession*, 1942; *Andy Hardy's Blonde Trouble, Young Ideas, Swing Shift Maisie, See Here, Private Hargrove, There's A Great Day Coming*, 1943; *Maisie Goes to Reno*, 1944.

June Lockhart



WHEN pretty June Lockhart launched a screen career, no one was surprised. Hollywood would have been astonished had she done anything else. Filmland always knew the blonde-haired daughter of veteran actor Gene Lockhart would follow in his footsteps. And when it was announced she had signed a long-term pact with Metro-Goldwyn-Mayer, everyone in the screen capital nodded approval and wished her success.

June is the only child of Gene and Kathleen Lockhart. She was born in New York City, June 22. Gene at the time was appearing on Broadway and Kathleen had "retired" from the stage to bring June into the world. A pretty, blue-eyed youngster, June literally grew up on the stage. As a toddler, she often watched her parents at work from the wings, and she learned her ABC's out of a play script. June planned to be an actress at the age of seven and began preparing for her career. Her parents enrolled her in a ballet school conducted at the Metropolitan Opera House. On her eighth birthday she received a notice that she had been chosen for a part in the Metropolitan production *Peter Ibbetson*. The cast starred Edward Johnson and Lucrezia Bori. June had been chosen to play prima donna Bori's role as a child. After her debut, she danced in several other operas.

While June was making her stage bow, her father was scoring his greatest triumph in *Ah, Wilderness*, studio executives spotted him and signed him to play in the screen version of that stage hit. His family accompanied him to Hollywood where they have been living ever since.

Arriving in the film capital, June shelved her stage ambitions to concentrate on an education. In 1938 her father and mother were appearing in a picture titled *Christmas Carol*. June went with them one day to the stage where the picture was being filmed and the director noticed her. He had been searching for a juvenile to play Gene's child in the picture, and if anyone looked like the actor's offspring, it was June.

After *Christmas Carol* June returned to her studies. At various intervals she appeared on several radio programs, including the Lux Theater, Chase and Sanborn and Rudy Vallee programs. She could have portrayed more screen roles had she wanted, but her father wanted her to concentrate on school work and let her career take care of itself after she had acquired a good education.

In 1939, however, a producer persuaded Gene to let June play a role in *All This and Heaven, Too*. And in 1940 she played with Ingrid Bergman in *Adam Had Four Sons*. The following year she appeared as Gary Cooper's little sister in *Sergeant York*. The roles were all spaced so that they wouldn't interfere with her school work.

As the last two years of high school are the most difficult, June "retired" from the screen again. She attended Westlake School for Girls in Hollywood, participating in women athletics and winning several swimming and dancing trophies.

Following graduation, she resumed her career in earnest. Metro-Goldwyn-Mayer cast her as Betty in *The White Cliffs of Dover*. During the filming of that picture she became close friends with Irene Dunne, who helped June considerably with her characterization. Following *White Cliffs of Dover* June was cast as Lucille Pintard in *Meet Me In St Louis*, Judy Garland starrer. She's now being set for many important roles in forthcoming Metro-Goldwyn-Mayer productions.

June is blue-eyed and blonde. She weighs 115 pounds and is 5 feet, 4½ inches tall. She lives in Beverly Hills with her parents. Her favorite actor is her father; her favorite actress, her mother. She attends motion pictures once a week and believes that simplicity and sincerity are the paramount essentials of acting. Her most treasured possession is a horse shoe ring which he wore in *White Cliffs of Dover*. She isn't superstitious and does not follow hunches. She likes to swim and play tennis. Her only pet is a wire hair puppy named Manium.

LIFELINES

Born June Lockhart, June 25, New York City, the daughter of Gene and Kathleen Lockhart. Educated in New York and Beverly Hills, California, graduating from the Westlake School for Girls. Not married. Eyes, blue. Hair, blonde. Height, 5 feet, 4½ inches. Weight, 115 pounds. Occupation, actress.

Pictures: *Christmas Carol*, 1938; *All This and Heaven Too*, 1939; *Adam Had Four Sons*, 1940; *Sergeant York*, 1941; *Madame Curie*, 1943; *The White Cliffs of Dover*, *Meet Me In St. Louis*, 1944.

Keye Luke

ARTIST, actor, musician, Keye Luke, who plays Lionel Barrymore's Oriental assistant medico in the *Dr. Gillespie* pictures, is the sum total of many talents. As an actor he is one of the most sought after players in the screen capital. As an artist, he has won international fame with his exquisite black and white drawings. In the Oriental vein, their delicate traceries are reminiscent of the renowned pen and ink drawings of Aubrey Beardsley.

Keye is the only member of his family born in China; his brothers and sisters having been all born in this country. Keye's parents were in China on a pleasure and business visit when he was born in Canton, but when he was three months old they returned to San Francisco, where Keye's father conducted an Oriental art store.

It was as a child, wandering about among the art objects in his father's store, that Keye was inspired to draw, patterning his work after the designs of ancient craftsmen represented in the porcelains, carvings, statues and other art pieces in the shop.

Plans had been made to send Keye to Yale, but his father's untimely death changed these plans. They moved to Seattle, where Keye entered the University of Washington, studying architecture and design. He also studied music under Alexander Mirsky.

Soon the young Chinese student discovered that his talent had a value, and he branched out as a commercial artist, drawing illustrations for advertisements. Presently he was handling the accounts of a number of Seattle theaters. West Coast Theaters, noticing his work, prevailed upon him to come to Los Angeles. He drew advertising for Grauman's Chinese and other important theaters in the West Coast chain.

He was engaged by RKO studios as an advertising artist, and then it was that fate pulled one of its pranks on Keye. A Chinese player speaking perfect English was needed for a role in a picture. Keye was signed for the part. He has been acting ever since. He illustrates in his spare time. Among other works he drew the illustrations for a deluxe edition of "Marco Polo," and his drawings in the Oriental vein have been exhibited in London and many American cities.

Keye Luke, despite his Chinese heritage, is as American as ham and eggs. His English is as perfect as his Cantonese and Mandarin dialects, or his French and Spanish. He has all his life lived in the American manner. He plays a good game of baseball, which he enjoys; is a skillful boxer, having studied under experts, and recently began taking tap lessons from Joe Hickey, dance director, as well as a Chinese version of the rumba, to dance at army camp shows and possibly in a musical film. He also sings well.

Xavier Cugat is one of Keye's close friends, and the rumba king is having his drummers teach the Chinese actor the intricate beats of the Conga drum as an aid to his newly created rumba routine.

His fondest ambition is to return to China, after the war, to learn the secret of the ancient craftsmen who decorated and colored the rare ceramics of the Ming Dynasty. For years he has pondered this problem, remembering the art objects in his father's store, and has several theories regarding special earths and pigments which may have been used in the coloring and glazing.

Recently he has been experimenting with a hormonious blend of Western and Chinese pictorial technique in some new paintings.

Recently he was honored by being the inspiration of the first Chinese fan club in America. A group of Chinese-American girls in Columbus, Ohio, organized it, proclaimng Keye their favorite Chinese actor.

Keye lives in a hillside home in North Hollywood, likes to experiment in gardening, dabbles a little at photography, is an avid reader. He and Lionel Barrymore like to test each others' knowledge of Coleridge poetry. He recently taught Barrymore how to write the Chinese alphabet.

LIFELINES

Born Keye Luke, Canton, China, June 18. Educated University of Washington; worked as commercial artist and illustrator.

Pictures: Played Charlie Chan's eldest son in the Charlie Chan series with Warner Oland; appeared in *The Painted Veil*, 1934; *Oil For the Lamps of China*, 1935; *The Good Earth*, 1937; *International Settlement*, 1938; *North of Shanghai*, 1939; *The Green Hornet*, *Invisible Agent*, *A Yank on the Burma Road*, *Spy Ship*, *Across the Pacific*, *Tragedy at Midnight*, 1942; *Dr. Gillespie's New Assistant*, *Dr. Gillespie's Criminal Case*, *Andy Hardy's Blonde Trouble*, *The Falcon's Brother*, 1943; *Three Men in White*, 1944.

Marjorie Main

THE daughter of a minister who objected to her stage ambitions, Marjorie Main won him over when she married a noted clergyman, psychologist and author.

Her father was the Rev. S. J. Tomlinson, pastor of the Elkhart, Ind., Christian Church. Her husband was the late Dr. Stanley LeFevre Krebs, who encouraged her career and convinced her father.

As a schoolgirl in Elkhart, Mary Tomlinson, later to be known professionally as Marjorie Main, was invariably an active participant in amateur dramatics and church socials.

She enrolled at Knickerbocker Hall, a boarding school, later at Franklin College and finally at Hamilton College, in Lexington, Ky. Her interest in the theater continued through them all and at the latter the dramatic coach was Julia Connolly, who thought well of her histrionic prospects.

Against the wishes of her parents, she joined a Shakespearean company playing the Chautauqua circuit. The romance began with Dr. Krebs, who was a distinguished lecturer on the circuit. They were married and spent their honeymoon in Salt Lake City. When the bride went on the Orpheum Theater circuit, Dr. Krebs booked his lectures with her play dates.

It was he who proposed the name Marjorie Main, suggested as they were reading Sinclair Lewis' "Main Street," together. On his advice, Miss Main attempted to get a Broadway engagement but failed. She played in stock in Fargo, N. D., for twenty-three weeks, then returned to Broadway to team with W. C. Fields in *The Family Ford.*

By this time all was forgiven at home and the girl from Indiana was well advanced on her career. Within three years she succeeded Adrienne Morris in the starring role in *Yes Or No,* first appearing with John Barrymore in a road company playing *Cheating Cheaters.* Her ability was fully recognized in a series of hits, including *House Divided, The Wicked Age, Salvation,* and a tour with Hal Skelly and Barbara Stanwyck, now the wife of Robert Taylor, in the stage hit *Burlesque.*

At this triumphant stage of her life, Miss Main stepped out in order to be with her husband, whose work took him away from New York. She counts their fourteen years together as the happiest of her life.

Dr. Krebs died in 1934. Miss Main returned to the stage, hoping to find solace in work. She got a role as the gangster's mother in *Dead End,* one in which she scored a personal triumph and was later to repeat on the screen in 1937. She triumphed again on the stage in *The Women.*

Miss Main had made her screen debut in *Music In the Air,* with Al Shean and Gloria Swanson, years before, but discounted it on the plausible grounds that her part in it appeared only on the cutting room floor.

Certain it is that since her memorable role in *Dead End,* she has been steadily in demand. Now under contract to Metro-Goldwyn-Mayer, she has appeared in nearly 40 pictures, each role distinctive. Marjorie Main's dry wit, the frosty smile and the sparkle in her eyes, are known to millions, as well as her singular voice into which she can inject a file-like rasp.

She has originated in Hollywood what she terms "cafeteria society." She dines most frequently at a cafeteria, where friends and strangers alike approach her without hesitation. They may come for idle talk, or serious advice. Whatever it is, she responds. She studies them for future portrayals.

Miss Main is five feet, five inches in height, weighs 136 pounds, and her blue eyes usually reflect some inner mirth. Her hair is brown.

LIFELINES

Born, Mary Tomlinson, Feb. 24, in Acton, Ind., daughter of the Rev. S. J. and Mary Tomlinson; Educated, Elkhart public schools, Knickerbocker Hall, Franklin College, Hamilton College, Ky. Married to Dr. Stanley L. Krebbs, deceased; Height, 5 feet, 5 inches; Weight, 136 pounds; Hair, light brown; Eyes, blue; Occupations, Chautauqua entertainer, actress.

Plays: *Family Ford, Yes Or No, Cheating Cheaters, House Divided, Wicked Age, Salvation, Burlesque, Dead End, The Women,* Shakespearean repertoire, stock.

Pictures: *Music In the Air, Dead End, Stella Dallas, Wrong Road, The Shadow, Boy of the Streets, Penitentiary, Girls' School, Romance of the Limberlost, Big Top, Test Pilot, Too Hot to Handle, Susan and God, Wyoming, Shepherd of the Hills, Wild Man of Borneo,* to 1940; *Trial of Mary Dugan, A Woman's Face, Honky Tonk, The Bugle Sounds, We Were Dancing,* 1941; *Jackass Mail, The Man On America's Conscience, The Affairs of Martha, Tish, Tennessee Johnson,* 1942; *Heaven Can Wait, Johnny Come Lately, Rationing,* 1943; *Meet Me In St. Louis,* 1944.

Alan Marshal

AFTER seeing his performance in *The White Cliffs of Dover* Director Clarence Brown said of Alan Marshal, "He is the romantic find of the year."

The son of Leonard Willey and Irby Marshal both of the stage, Marshal made his stage debut at the age of four in Maeterlinck's *Blue Bird*. He was born in Sydney Australia, on January 29th, but left there when he was five to come to San Francisco with his parents who had a stage engagement in that city.

When his parents went on to Broadway, young Alan was placed in a boarding school on Long Island. He took time out from school, when he was fifteen, to play an important role on Broadway with Basil Rathbone and Eva LeGallienne in *The Swan*.

Upon completion of his schooling, Marshal joined Fritz Lieber's Shakespearean company in New York and afterward went to Toronto and Montreal, then toured with various stock companies. He also served apprenticeship under Lieber and George Arliss in Shakespearean repertory, and even won a chance to understudy Arliss as Shylock.

When he returned to New York two years later he won roles in several successful stage shows, including *The Bishop Misbehaves*, with the late Walter Connelly, *On Stage*, *Lady Jane*, and *Private Lives* with Madge Kennedy which advanced him as an actor.

Marshal, having made somewhat of a name for himself in New York, attracted the attention of David O. Selznick who offered him a featured role with Charles Boyer and Marlene Dietrich in *Garden of Allah*. This was followed in quick succession by *After the Thin Man*, *Night Must Fall*, and *Conquest* which starred Greta Garbo.

The most recent and reportedly the finest portrayal of his career is that opposite Irene Dunne in *The White Cliffs of Dover*

Proud of his successful career Alan Marshal also takes great pride in being the father of four-year-old Christopher Marshal and the huband of Mary Grace Borel, former San Francisco socialite.

Incidentally, this was a long-distance courtship. An enthusiastic motorist, Marshal travelled the 400 odd miles every weekend by auto to persuade Mary that Southern California and Alan Marshal were more to her liking than San Francisco. One weekend, but not before he had accumulated a number of speed tickets, he succeeded, and he and Mary eloped.

He refers to his wife as his "governor" because her friendliness and easy comradeship is a balance to his quiet, retiring nature. Mrs. Marshal is considered one of Hollywood's most accomplished hostesses.

Marshal, who is just coming into his own after several years in the motion picture colony, remembers David Selznick's first advice after signing him to a contract.

"Alan, ten years will pass before you will be a star," pointed out the producer. "You are the type who needs maturity. Remember —maturity will become you."

He's never forgotten those words and in the *The White Cliffs of Dover* their prophesy evidently has been fulfilled.

Nothing amuses him more than comment on his "British" accent. Marshal, who came to this country from Australia when he was four, has never set foot in England, nor has he been out of America!

Marshal goes in for sketching as a hobby, likes hamburgers with onions, is a nightly icebox raider, has a neat hand for flipping a flapjack, and his favorite columnist is K. C. B. He also admits he5s somewhat of a frustrated author.

Tall and athletic, he frequently engages in his favorite sports, tennis, swimming, bowling, riding, and boxing. He attends pictures at least once or twice a week and likes to see his favorite films two or three times.

His favorite pastime is amateur photography, and Alan and Mary often work far into the night developing their own films.

LIFELINES

Born, Alan Marshal Willey, January 29, Sydney, Australia; parents, Leonard Willey and Irby Marshal; Educated, New York City, Winwood Grade School and Hamilton Prep School; Height, 6 feet 1½ inches; Weight, 170; Hair, brown; Eyes, brown; Occupation, actor.

Plays: *Merchant of Venice*, *Michael and Mary*, *The Bishop Misbehaves*, *On Stage*, *Lady Jane*, *Private Lives*.

Pictures: *Garden of Allah*, *After the Thin Man*, 1936; *Parnell*, *Night Must Fall*, *Conquest*, 1937; *Dramatic School*, 1938; *Hunchback of Notre Dame*, *Women in White*, 1939; *Irene*, *He Stayed for Breakfast*, *The Howards of Virginia*, 1940; *Tom*, *Dick and Harry*, *Lydia*, 1941; *The White Cliffs of Dover*, 1944.

Herbert Marshall

SHEER necessity caused Herbert Marshall to become an actor. That was well before the start of World War I, and except for his role as a soldier in that conflict, he has been appearing successfully on stage or screen ever since.

After failing to make the grade as an articled clerk for a firm of chartered accountants in London, his birthplace, he finally joined a theater company as assistant stage manager. He was then nineteen.

When the company was forced to retrench its finances, Marshall's job was abolished, but he managed to get a servant's role in *The Adventure of Lady Ursula.*

He continued his acting in repertory and stock and studying which included Shakespeare on its list of offerings. Eventually he recahed London in the role of Tommy in *Brewster's Millions.* Cyril Maude saw him and gave him a part in *Grumpy.*

The thunderheads of war were gathering over Europe and Marshall returned to enter the British military service. He was severely wounded at the battle of Arras in 1915.

Two months after the Armistice, he joined Sir Nigel Playfair's Repertory Troupe at the Lyric Opera House in Hammersmith. For the next three years he played a variety of roles in *Make Believe, The Younger Generation, Abraham Lincoln, The Merchant of Venice, John Ferguson, As You Like It, Brown Sugar, The Crossing, A Safety Match,* and appeared with Pauline Frederick in a silent motion picture, his first effort on the screen.

He went to New York in 1925 to play Geoffrey Allen in *These Charming People.* During the next seven years, he crossed the Atlantic sixteen times, alternating his stage appearances bewteen London and Broadway.

His talking picture debut came in 1929, with Jeanne Eagels in *The Letter.*

Josef von Sternberg, then noted film director, saw him in the play, *There's Always Juliet* and brought him to Hollywood to play Marlene Dietrich's husband in *Blonde Venus.* Since then he has remained in motion pictures, and has had one of the busiest and most successful careers in Hollywood.

He first was signed by Metro-Goldwyn-Mayer in 1934, when he appeared in *Solitaire Man,* in *Rip Tide* with *Norma Shearer,* in *Outcast Lady* with Constance Bennett, and in *The Painted Veil* with Greta Garbo.

By his first marriage, to Edna Best, Marshall has a young daughter, Sarah. In February, 1940, he was married to Lee Russell and a second daughter, Ann, was born in June, 1942.

Marshall was born on May 23, the son of Percy F. and Ethel Marshall. He was educated at St. Mary's College in Harlow, England. He is 6 feet tall, weighs 170 pounds and has brown hair. He is a lover of dogs, enjoys fishing and boating. His hobby is cartooning.

LIFELINES

Born May 23, London, England, son of Percy F. and Ethel Marshall. Educated, St. Mary's College in Harlow, Eng. Married to Edna Best, 1928. Daughter Sarah Lynn. Married to Lee Russell, Feb., 1940. Daughter Ann. Height, 6 feet. Weight, 170 pounds. Hair, brown. Occupation, actor. Wounded at Arras in World War I.

Plays: 1911 to 1932, including *Brewster's Millions, Grumpy, Make Believe, The Younger Generation, Abraham Lincoln, The Merchant of Venice, John Ferfuson, As You Like It, Brown Sugar, The Crossing, A Safety Match, The Voice From Minaret, Windows, Belinda, The Young Idea, Aren't We All, Alice Sit By the Fire, This Marriage, The Pelican, The Verdict, These Charming People, By-Ways, Engaged, The Queen Was In the Parlor, S. O. S., Come With Me, Interference, The High Road, Paris Bound, Tomorrow Is Tomorrow, There's Always Juliet.*

Pictures: *Mumsie,* silent British film, *The Letter,* 1929; *Secrets of a Secretary,* 1930; *Blonde Venus, Trouble In Paradise, Evenings For Sale,* 1932; *I Was a Spy, The Solitaire Man,* 1933; *Four Frightened People, Outcast Lady, The Painted Veil, Rip Tide,* 1934; *The Good Fairy, The Flame Within, Accent On Youth, The Dark Angel,* 1935; *The Lady Consents, A Woman Rebels, Make Way For a Lady, Till We Meet Again, Forgotten Faces, Girls Dormitory,* 1936; *Angel, Breakfast For Two,* 1937; *Mad About Music, Always Goodbye, Woman Against Woman,* 1938; *Zaza,* 1939; *A Bill of Divorcement, Foreign Correspondent, The Letter,* 1940; *Adventure in Washington, The Little Foxes, When Ladies Meet, Kathleen,* 1941; *The Moon and Sixpence,* 1942; *Flight For Freedom, Forever and a Day, Young Ideas, Andy Hardy's Blonde Trouble,* 1944.

Marilyn Maxwell

MARILYN MAXWELL is a girl who earned distinction by saying "no" to Hollywood. While singing with Buddy Rogers' orchestra, she was asked to sign a picture contract. She replied "no,"—she didn't have the talent. Two years later, she finally agreed to take a screen test. She did and was signed to a long term contract. Then, when named to play the leading feminine role in *Salute to the Marines*, starring Wallace Beery, she again said "no,"—she wasn't ready yet. Finally, she succumbed and agreed to try the part. And now she's hailed as one of Hollywood's best bets for stardom.

The start of Marilyn's screen career was dramatic as it was sudden. One week she was singing in Cleveland on one of Uncle Sam's bond selling programs. The next she was in Robert Taylor's arms. Rare, and fortunate indeed, is the screen newcomer who is cast opposite Bob Taylor in her debut. But Marilyn was.

After signing her contract in Cleveland, she headed for Hollywood. She dashed from the train to the studio. She met Taylor. Three minutes later she was flirting with him in an opening scene. He responded in the second scene. They danced in the third. In the fourth, she was in his arms. That ended Marilyn's first day before the cameras. It was for scenes in *Stand By For Action*, M-G-M's saga of the U. S. Navy.

Acting is the second career undertaken successfully by the statuesque Miss Maxwell. She was an accomplished singer before the film capital beckoned. A long career as featured soloist with Amos Ostot's band, and later with Buddy Rogers' and Ted Weems' orchestras established her in the musical world. In addition she was a featured singer in radio for seven years.

Her career began at the age of sixteen, when she was singing on an amateur radio show in Des Moines, Iowa. There she was heard by bandleader Ostot and her career was under way.

Previous to her discovery, Marilyn was a studious pupil in Ft. Wayne, Indiana, at Central High School and Washington grammar school. In company with two other promising Metro-Goldwyn-Mayer starlets, Donna Reed and Frances Rafferty, Marilyn was born in the tall corn state, at Clarinda, Iowa. Her musical talents and career are a heritage, for her father, Hal E. Maxwell, and her mother, Anne, are musicians and Marilyn travelled with them on their engagements when she was but a tot.

Taller than the usual movie starlet, Marilyn is five feet, six inches in height. Her 125 pounds are distributed in the right places on her shapely figure. She has hazel eyes and striking blonde hair, a combination that makes Technicolor cameramen whoop with joy.

Her chief hobby, quite naturally, is music. She has a record library of every type of music, which fills an entire room in her modest home. She's also active in sports. Horseback riding, bowling, and badminton she lists as her favorites. Song writing also is one of her accomplishments. She collaborated in the writing of several popular numbers when she was with Ted Weems' band.

Accustomed to working hard, she has been devoting herself to two careers since signing with M-G-M. In addition to her screen work she has been appearing regularly on Bing Crosby's radio program and also was the first guest star on Frank Sinatra's air show. Her exceptional singing voice has won her a tremendous listening audience. She is seen frequently at the town's quieter bright spots. Her favorite entertainment, however, is still a good movie. She attends a theater several times a week, holding to the theory that is the only way to learn good acting.

That Marilyn should be under contract to M-G-M is almost preordained. Leo the Lion is her zodiacal sign.

LIFELINES

Born, Marvel Marilyn Maxwell, in Clarinda, Iowa, Aug. 3; daughter of Hal E. and Anne Maxwell, musicians; educated, Central High School and Washington grammar school, Ft. Wayne, Indiana; height, 5 feet, 6 inches; weight, 125 pounds; eyes, hazel; hair, blonde.

Singer with Amos Ostot, Buddy Rogers' and Ted Weems' orchestras; singing star of "Best of the Week" on NBC; radio singer for seven years.

Pictures: *Stand By For Action, Presenting Lily Mars, Salute To the Marines*, 1942; *Dr. Gillespie's Criminal Case, Swing Fever*, 1943; *Three Men in White, Lost In a Harem*, 1944.

Horace McNally

SEATED in a dusty law office, Horace McNally one dull afternoon, decided he was going to be an actor. He carefully stowed his law books, locked the office, threw the key down a storm drain and enrolled in a dramatic school.

Six months later, he made his first stage appearance in *The Man Who Killed Lincoln*. Immediately, he became a Broadway favorite. He was screen tested by Metro-Goldwyn-Mayer in New York and signed to a contract, but didn't leave Broadway for almost two years. In that time, he became one of New York's important stage personalities, playing the role of the doctor in *Johnny Belinda* and another important part in *The Wookey*.

His sudden success, however, wasn't just a matter of luck. Before taking up the study of law, Horace McNally was recognized as a fine actor, and authority on the stage. In college, he wrote several nationally recognized short plays, appeared in numerous college and radio shows and learned no less than 26 roles from Shakespeare's plays.

He decided that he wanted something more secure than acting and, as a result, took a course in law at Fordham University. Emerging, he became what he describes as the world's worst lawyer. It was after two years struggling with briefs and torts that he tossed aside six years of training and two years of work in one afternoon, to become an actor.

Dramatics, McNally admits, were uppermost in his mind throughout his legal studies. The sudden decision to abandon law to those better suited to the task was merely a realization of his true destiny.

Shortly after his momentous decision, McNally made another—he married. His wife, Rita Louise, had encouraged him to continue with dramatics, and, as soon as he made a Broadway success, they married. He has a son, Horace, Jr., ten months old. He admits he's pretty much of a family man. His chief recreation is playing with that son.

Dark and ruggedly handsome, McNally is a far cry from the matinee idol type. He stands at six feet, one inch, and weighs over 180 pounds. Dramatics weren't his only extra-curricular activity at Fordham. As the records show, he was the leading ground gainer for his school football team for two consecutive years. Playing at halfback, he was fast, shifty, and a good open field runner.

Born in New York City on July 29, McNally never left that metropolis during the first ten years of his life. He was raised on the crowded streets and in the public schools of the hustling city. That his education was a complete one, was seen to by his father, Edward J. McNally, principal of a public school. His mother, Florence, is still living in New York.

McNally has a wide variation of roles to his credit and is being considered for many important parts in the near future.

His first screen role was that of the "heavy" in *Grand Central Murder*, featuring his former pal of the New York stage, Van Heflin. This was followed by *Eyes In the Night*.

Living quietly with his family in their modest Bel-Air home, McNally still retains the active interest in athletics he developed in college. He is one of filmland's better golfers and also is an accomplished swimmer. As for that son of his, young Horace, Jr., he'll be Fordham's star halfback or McNally doesn't know his football players.

As far as personal preferences are concerned, McNally doesn't care for the glitter and glamour of Hollywood. His associates are mostly acquaintances from the Broadway stage. He reads a great deal, mostly biographies, plays poker once a week with some of his cronies and golfs on Sunday.

His favorite motion picture is *Romeo and Juliet* and he sincerely believes that Shakespeare has hardly been tapped as a source of material for motion pictures.

Though his first appearances on the screen showed him as a deep dyed villain, Metro-Goldwyn-Mayer executives are confident he will prove even more successful in heroic roles.

LIFELINES

Born, Horace McNally, July 29, New York, N. Y., son of Edward J. and Florence McNally. Educated, public schools and Fordham University, New York. Height, six feet, one inch. Weight, 185 pounds. Hair, black. Eyes, brown. Occupations, lawyer, actor.

Plays: *Man Who Killed Lincoln*, 1939; Johnny Belinda, 1940; The Wookey, 1941.

Pictures: *Grand Central Murder*, *For Me and My Gal*, *War Against Mrs. Hadley*, *Eyes in the Night*, 1942; *The Man From Down Under*, 1943; *An American Romance*, *Thirty Seconds Over Tokyo*, 1944.

Donald Meek

ON a memorable occasion in Australia, Donald Meek wore lace collars and velvet pants in the role of *Little Lord Fauntleroy*.

He atoned for it later by joining a circus aerial act at the age of 9, and again at 17 when he was wounded in the Spanish-American War.

Meek was born in Glasgow, the son of Mathew and Annie Meek, on July 14. The lad first went on the stage in the Theater Royal as an acrobat in a wire-walking act. It was then that his uncle, Joseph Hutchinson, a British producer, had need of a boy for the Fauntleroy role in Australia.

When he had escaped from the lace and velvet, Donald signed up with another acrobatic act. He was the "top mount" man who went up to the peak of a human pyramid. The act toured Australia, then sailed to Canada and joined the Forepaugh Circus. Meek stayed with it. In Hamilton, the pyramid buckled and the top man fell. Meek was in a plaster cast for twelve weeks.

On his feet again, Meek joined a road company touring the eastern United States, playing eleven shows a week. He graduated from that to stock in Rochester, then to the Castle Square Theater in Boston where he played for ten years. His time in stock totals twenty-two years.

That period was interrupted by the Spanish-American War. Meek enlisted in the 6th Pennsylvania Volunteers and went to Cuba. A Mauser ball ripped his arm. A field surgeon marked with indelible the spot for amputation and sent Meek back. He spat on the mark, rubbed it out and saved the arm.

Meek was playing in stock when World War I began. He joined the Princess Pats in Toronto.

Meek went to New York then and made his Broadway debut in the Cohan & Harris musical, *Going Up*. Next he starred in *The Plotters*, then *Broken Dishes* and *After Tomorrow*, in which Bette Davis played her first New York stage role as his daughter.

When in 1933 Meek appeared in *Of Thee I Sing* as the insignificant Mr. Throttlebottom, he proved irresistible for Hollywood. He was called to enact a somewhat similar part in the film version of *Oh, Promise Me*.

He was a triumph as the villainous attorney in *Young Mr. Lincoln*, and he excelled in *The Informer, You Can't Take it With You*, and in the famous Nick Carter stories.

LIFELINES

Born, Donald Meek, July 14, in Glasgow, Scotland, son of Mathew and Annie Meek; Educated in Glasgow schools and by private tutors; Married to Belle Walker in Boston, 1909; Height, 5 feet, 4½ inches; Weight, 132 pounds; Hair, light brown; Eyes, gray; Occupations, acrobat, actor.

Plays: Stock for 22 years; *Broken Dishes*, 1926; *The Plotters*, 1924; *The Hottentot*, 1931; *Of Thee I Sing*, 1933, many others.

Pictures: *Hole In the Wall*, 1929; *S. S. Van Dine series*, 1932-33; *Love, Honor, and Oh, Baby, College Coach*, 1933; *Hi, Nellie, Bedside, Mrs. Wiggs, Murder At the Vanities, Merry Widow, Last Gentleman*, 1934; *Whole Town's Talking, Informer, Village Tale, Return of Peter Grimm, Old Man Rhythm, Gilded Lady, Accent On Youth, Bride Comes Home, Society Doctor, Mark of the Vampire, Baby-Face Harrington, Kind Lady, Barbary Coast, She Couldn't Take It, Captain Blood*, 1935; *Everybody's Old Man, And So They Were Married, Pennies from Heaven, Captain Hates the Sea, One Rainy Afternoon, Three Wise Guys, Old Hutch, Love On the Run, Three Married Men, Two In a Crowd*, 1936; *Maid of Salem, Artists and Models, Parnell, Three Legionnaires, Behind the Headlines, Toast of New York, Make a Wish, Breakfast for Two, You're a Sweetheart*, 1937; *Double Danger, Having a Wonderful Time, Adventures of Tom Sawyer, Goodbye, Broadway, Little Miss Broadway, Hold That Co-Ed, You Can't Take It With You*, 1938; *Jesse James, Young Mr. Lincoln, Hollywood Cavalcade, Stagecoach, Blondie Takes a Vacation, Housekeeper's Daughter, Nick Carter, Master Detective*, 1939; *My Little Chickadee, Dr. Ehrlich's Magic Bullet, Turnabout, Man from Dakota, Ghost Comes Home, Phantom Raiders, Sky Murder, Third Finger, Left Hand, Hullabaloo, Star Dust, Return of Frank James*, 1940; *Come Live With Me, Wild Man of Borneo, Barnacle Bill, Blonde Inspiration, A Woman's Face, Design for Scandal, Babes On Broadway*, 1941; *Tortilla Flat, Maisie Gets Her Man, Omaha Trail*, 1942; *Keeper of the Flame, Du Barry Was a Lady, Air Raid Wardens, Lost Angel, They Got Me Covered, Rationing*, 1943; *The Honest Thief*, 1944.

Lauritz Melchior

METROPOLITAN Opera star, Lauritz Melchior today enjoys the distinction of being the world's number one Wagnerian tenor, acclaimed as such by internationally competent musical critics and opera devotees.

Born on March 20, in Copenhagen, Denmark, his father and mother, Jorgen Conradt and Julie Melchior were school teachers. When very young, the future opera star began earning his own living as a clerk in a music publishing firm in Copenhagen, meanwhile studying singing and dramatics. Like most opera singers, Melchior struggled and studied for years before he received recognition. Starting his career as a baritone, it was not until eight years later that he won his first contract in Copenhagen's Royal Opera, at an annual salary of 1000 kroner.

It was while he was singing at the Royal Opera that Charles Ganier, world famous vocal authority, heard him and told the director of the opera that Melchior was actually a tenor. After the switch had been painstakingly accomplished in his voice, he sang his initial tenor role in *Tannhauser*.

Melchior's first fame came in 1919, with his singing of Wagnerian roles in London's Covent Garden. Six years later he sang in Munich and Bayreuth, where he was acclaimed one of the finest German-style tenors of the day. In 1926 he made his debut at New York's Metropolitan Opera House. American operagoers immediately became aware of the greatness of his voice. When Wagner's operas became the Metropolitan's specialty, Melchior broke the world's record for Wagnerian performances, also shattering box-office records.

Melchior is an authentic example of a very rare type of singer: the true Wagnerian Helden-tenor (heroic tenor.) Most tenors have fairly light voices that must be heard against a soft accompaniment. But Wagner had no use for such lightweight voices. The true Helden tenor (heroic tenor). Most tenors have heard above a phalanx of trombones.

A deer-skin costume he wears as Siegfried is from a deer that he shot while on a hunting trip in Germany. The opera star is an enthusiastic hunter. When he can manage a week off from the opera, he makes for the woods of Maine or North Dakota. He has shot panthers in South America and once bagged a 1,600-lb. bison in North Dakota.

Melchior is the father of two grown children by his first wife, Danish-born Inger Nathansen, who died in 1927. His present wife is Maria Hacker, who was originally a cinema actress in UFA films. Maria has learned how to keep her husband well-fed and amused. One of the things about her that amuses him most is the way they met. Frau Melchior landed in her future husband's garden in a parachute during the filming of a picture. Since their marriage in 1925, she has never missed one of his performances. She accompanies him on all his tours, entertains his guests, manages his business affairs, passes upon his contracts, writes his letters, and helps with his press interviews and stories.

Melchior has received decorations from many countries—notably, the Knight's Cross of Dannebrog, the treasured Danish medal of "Ingenio et Arti," the French Legion d'Honneur and Officier d'Instruction Publique, Commander of the White Rose of Finland, the Duke Edward Medal for his services at the Bayreuth Festivals, Bulgarian and Saxonian Knighthoods, and a gold medal from Vassar College for his contribution to music in the United States.

His long service in the concert and operatic fields of this country have made him an outstanding figure in its musical life. Recently he bought a home in California, but still maintains his New York apartment. He is doing his bit for the U. S. Treasury Department and the soldiers, and loves it—singing on patriotic radio hours and aiding war bond sales.

Melchior has been blessed with phenomenal health, due to the fact, so he asserts, that he never permits singing to interfere with the fine art of living. His health and stamina is best illustrated by amazing statistics: Since 1925 Melchior has sung over 500 concerts and missed only one. Furthermore, from 1920 to date records reveal that he has sung the fantastic total of over 1000 operatic performances.

LIFELINES

Born, Lauritz Melchior, March 20, Copenhagen, Denmark, son of Jorgen Conradt and Julie Moller Melchior; Educated Copenhagen schools; Married to the late Inger Nathansen (died 1927); now married to Maria Hacker; Height, 6 feet, 4 inches; Weight, 225 pounds, Hair, gray; Eyes, blue; Occupation, Metropolitan Opera singer.

Stage: From 1920 to 1944, 1000 operatic performances.

Pictures: *Thrill of a Romance*, 1944.

James Melton

JAMES MELTON is a real son of the South. He was born January 2, 1904 in Moultrie, Georgia. When the future opera star was wearing his first pair of long pants his family moved to Citra, a town in Florida.

Melton senior was in the lumber business and the lad, then eight or nine, often accompanied him when he prospected for timber. Listening to the labor gang's songs as they "stripped" logs, developed young Melton's interest in singing.

When the family moved to Ocala, Florida, where he attended the University of Florida, he began his voice studies.

He left Florida to enter the University of Georgia where he played the saxophone in the college dance band.

He next sought education at Vanderbilt College, Nashville, Tennessee. Here he studied under Gaetano De Luca, famous opera singer and coach, who recognized that Melton had great possibilities. To help pay for his lessons, he played his sax in a local jazz band.

When he finished school, Melton decided on New York and musical comedy to start his singing career. He persuaded a number of Nashville businessmen to subscribe to a fund which would enable him to continue his studies there. He repaid them within a year.

Arriving in New York in 1927, Melton immediately decided that a job with Roxy's Gang on the radio was just the place for him. Within a week, he was a member of the famous Gang, singing regularly on their programs over NBC networks. It marked the beginning of his radio career.

The famous Revelers Quartet next offered him a job which he accepted, touring Europe with them for several years. This foursome of singers became one of the outstanding groups in the recording field.

Melton made his concert debut in New York's Town Hall in 1930 and since has made many concert tours across the country, including one with composer-pianist George Gershwin in 1934, during which he sang twenty-eight concerts in the same number of days.

In 1935 Melton went to Hollywood and remained until 1937 appearing in three pictures for Warner Brothers. Since then he has devoted himself exclusively to concert and opera, until signed by Metro-Goldwyn-Mayer early in 1944 as one of the many stars in *Ziegfeld Follies.*

His debut in grand opera came in 1938 with the Cincinnati Summer Opera singing the role of Pinkerton in *Madame Butterfly.* His success as the handsome and romantic Pinkerton was the springboard which led to his starring roles with the St. Louis and Chicago Opera companies in *La Traviata, Manon, Mignon, Lucia, Martha,* and *Faust.*

In December, 1942, Melton made his debut at the Met in the role of Tamino in Mozart's *The Magic Flute.* Included in his repertoire of operatic successes are: *Don Giovanni, Mignon, Lucia di Lammermoor,* and *Traviata.*

Melton married Marjorie Louise McClure, a writer, June 29, 1929. It is on their forty acre Westport, Connecticut, estate that he keeps his famous collection of antique automobiles. He owns about sixty horseless carriages, models dating back to 1898, which he values at over $200,000. Included are electrics, steamers, and gas cars, all in running condition.

He also owns quite a large collection of old pewter and antique glass. Odd hats are another of his prize possessions, of which he has over thirty-five.

Six feet, three inches tall, Melton weighs 196 pounds. His favorite sport is football, which he played in college.

The Met star is a good cook and specializes in midnight suppers for friends who drop in of an evening. He has no superstitions or eccentricities, thinks a singer should put himself into a song instead of merely vocalizing.

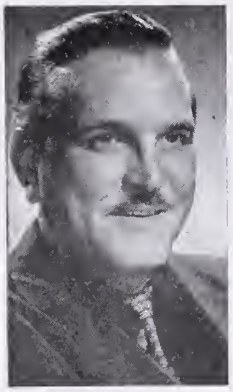
LIFELINES

Born, James Melton, Moultrie, Georgia, January 2, 1904. Parents James Melton and Rose Thornton Melton, father, lumberman. Educated, Citra, Florida, grade schools, University of Florida in Ocala, University of Georgia and Vanderbilt University in Tennessee. Height, 6 feet, 3 inches. Weight 196 pounds. Hair, dark brown. Eyes, dark brown; Married to Marjorie Louise McClure, writer, on June 29, 1929. Occupations, star of opera, radio, concert stage and screen. Recorded for Columbia, Decca, Victor.

Stage: Member of Cincinnati Summer Opera company, Chicago Civic Opera and St. Louis Opera company.

Leading American tenor with Metropolitan Opera Company for two seasons. Made debut in role of Tamino in Mozart's *The Magic Flute,* December 7, 1942.

Pictures: *Stars Over Broadway,* 1935 *Sing Me a Love Song,* 1936; *Melody for Two,* 1937; *Ziegfeld Follies,* 1944.



Frank Morgan

HAVING bounced from the lap of luxury to the rocky road of all good troupers in show business, Frank Morgan landed laughing in Hollywood. He positively declines to become seriously alarmed at anything, on the grounds that it's never as bad as the anticipation.

Morgan never had to worry about ordinary affairs in the first place, having been born Frank Wupperman, son of the late George Wupperman, the Angostura Bitters manufacturer in New York. His mother was Josephine Hancox Wupperman. His brother Ralph first adopted the name of Morgan.

Frank followed him into the theater and the tag, but first he peddled brushes from door to door, sold advertising and real estate, punched cattle in New Mexico, hoboed to New Orleans and stoked to New York. He says himself that he bounced practically all the way—off doorsteps, cow ponies and box cars.

After a few bits in vaudeville the second Morgan played in a sketch written for him by Edgar Allan Woolf, now a noted Hollywood writer. Making good in that, young Morgan was rewarded in 1914 with a role in *Mr. Wu*, with Walker Whiteside, and his bouncing career carried him up to topflight roles.

As a boy in a home of luxury, he attended public and private schools, went to Cornell for two years and quit to sell brushes. He wanted action and experience. In those first school days he was a boy soprano at St. Thomas Church in New York, but his voice cracked and he thankfully withdrew. He was 20 when he went to work on the 68,000-acre Placita Ranch near Las Vegas. In his own words, Morgan was a washout as a cowpuncher, but he stuck it out for a season.

By that time, the traveler had determined to try the theater.

Following this determination Morgan became a comedian on Broadway in *Rosalie*. He has done heavy dramatic roles with distinction, both on stage and screen, but comedy claimed him largely in both mediums. He appeared in *The Man Who Came Back*, *Seventh Heaven*, *Gentlemen Prefer Blondes*, *Topaz*, *The Firebrand*, *Band Wagon* and other hits, then made several pictures in New York. Among them were *Laughter*, with Nancy Carroll, and *The Girl Phillipa*, with Anita Stewart.

That step led him to Hollywood, where he joined Metro-Goldwyn-Mayer in 1933 after appearing in a group of pictures for other studios. Morgan has played featured roles in more than fifty pictures making his debut at M-G-M with John Barrymore in *Reunion In Vienna*.

He became a radio celebrity in 1938.

Morgan was married in 1914 to Alma Muller. He has wavy light brown hair turning gray, and a grave expression, which belies the twinkle in his brown eyes. He plays a good game of tennis, is better at golf, and enjoys sailing most of all.

LIFELINES

Born, Frank Wupperman, June 1, in New York City, son of George and Josephine Hancox Wupperman; Educated, public and private schools, Cornell University; Height, 6 feet; Weight, 180 pounds; Hair, light brown and gray; Eyes, brown; Married to Alma Muller, 1914; Occupations, salesman for brushes, advertising and real estate, cowboy, stoker, actor.

Plays: Vaudeville, *Mr. Wu*, *Rosalie*, *Man Who Came Back*, *Seventh Heaven*, *My Lady Friends*, *Gentlemen Prefer Blondes*, *Among the Married*, *Topaz*, *Firebrand*, *Band Wagon*, *Rockabye*.

Pictures: *The Girl Phillipa*, *Laughter*, *Secrets of the French Police* and others until 1933; *Reunion In Vienna*, *When Ladies Meet*, *Made On Broadway*, *Broadway to Hollywood*, *Nuisance*, *Cat and Fiddle*, *Best of Enemies*, 1933; *Success At Any Price*, *Affairs of Cellini*, *Blonde Bombshell*, 1934; *Good Fairy*, *Naughty Marietta*, *Sisters Under the Skin*, *Escapade*, *I Live My Life*, *Perfect Gentleman*, 1935; *By Your Leave*, *Great Ziegfeld*, *Trouble for Two*, *Enchanted April*, *Picadilly Jim*, *Dancing Pirate*, 1936; *Last of Mrs. Cheyney*, *Emperor's Candlesticks*, *Saratoga*, *Dimples*, *Rosalie*, 1937; *Beg, Borrow, Or Steal*, *Paradise for Three*, *Port of Seven Seas*, *The Crowd Roars*, *Sweethearts*, 1938; *Broadway Serenade*, *Wizard of Oz*, *Henry Goes Arizona*, *Balalaika*, *Broadway Melody*, 1939; *Shop Around the Corner*, *The Ghost Comes Home*, *Mortal Storm*, *Boom Town*, *Hullabaloo*, *Wild Man of Borneo*, *Keeping Company*, 1940; *Washington Melodrama*, *Honky Tonk*, *Vanishing Virginian*, 1941; *Tortilla Flat*, *White Cargo*, *The Human Comedy*, *A Stranger In Town*, 1942; *Thousands Cheer*, 1943; *The White Cliffs of Dover*, 1944.

Dorothy Morris

THE second fiddle in any orchestra is the instrument for which Dorothy Morris invariably strains her ears.

The significance of this lies in the fact that Dorothy herself, has been understudy or a "second fiddle" so very often. She began life with an inferiority fixation and has overcome it the hard way.

Now regarded as a promising screen actress, she is one of the valued young players at Metro-Goldwyn-Mayer.

Her rise is unique in the light of her childhood difficulty. So shy that she avoided other children, her early dramatic tendency was cultivated alone. Her shyness continued until she was well advanced in grammar school.

Miss Morris was born in Hollywood, daughter of Lew and Jennie Morris. Her father was a stockbroker. She was educated in the grade schools and at Hollywood High School. At Bancroft Junior High she appeared in a class play. Even then she never got the role which she actually desired, but inevitably was either understudy, or cast in a secondary part.

This sort of thing went on until she was assigned the lead in the Senior Class play. Laryngitis forced her to bed for 11 days, but she mastered the part in four days and was a hit in the show. Life began to look up.

Next, after a tryout for the lead in *What a Life*, at the famous Pasadena Playhouse, in 1940, Miss Morris was made understudy. On the day of the opening, the leading lady quit to accept a screen role and the "second-fiddle girl" walked in, playing the lead through a long engagement.

Gradually she overcame that timidity which had beset her through early childhood. It marked the beginning of her professional career, and it also taught her a lesson which she has never forgotten; obstacles once frightened her, but now, remembering, she faces them squarely.

The object lesson served her when she first went into that leading role in Pasadena. Her performance was warmly applauded, and another understudy had stepped up to a higher rung. It was then she discovered that her fellow players had never doubted her ability to do it. The only doubt had been her own.

She appeared in television on Station KHJ that same year. Her initial appearance in a semi-professional role was in *Portrait of a Lady*, at the Bliss-Hayden Theater in Los Angeles, in 1938.

Following her Pasadena triumph, Miss Morris was offered a test at Metro-Goldwyn-Mayer. There again she failed to receive the role which she had anticipated, but her talent was not overlooked. Within three weeks, she was cast in the second lead of *Down In San Diego*, a role to her liking and one she made the most of.

This time she was definitely on the way to the career for which she had so consistently and patiently played understudy parts. Starting in short subjects, she soon was playing important roles in such pictures as *Babes On Broadway*, with Mickey Rooney and Judy Garland, *We Were Dancing*, with Norma Shearer and Melvyn Douglas, *Seven Sweethearts* and *The War Against Mrs. Hadley*.

In April, 1943, she married her schooldays sweetheart, Marvin Moffie, now an ensign in the Navy. Her daily routine, when not actually before the cameras, includes intense study in dramatics, voice culture, music and dancing.

She is confident now, no longer obsessed by the old self-consciousness, not in the least doubtful of her future. She is, however, amusingly superstitious. One of her eccentricities is to wear an opal ring, legendarily a bad luck omen. She never permits a Friday the 13th to pass without walking beneath a ladder.

All of it, she presumes, is a challenge to the fate that made her an understudy so often. That's also why she listens for the second fiddle in an orchestra.

LIFELINES

Born, Dorothy Morris, Feb. 23, in Hollywood, daughter of Lew and Jennie Morris; Educated, grade and Hollywood High School; Married Marvin Moffie, April 1943; Height, 5 feet, 3 inches; Weight, 106 pounds; Hair, brown; Eyes, hazel; Occupation, actress.

Plays: School plays, television on Station KHJ in Hollywood; *Portrait of a Lady*, Bliss-Hayden Theater; *What a Life*, Pasadena Playhouse; *Berkeley Square*.

Pictures: *Her First Beau, Down In San Diego, Design for Scandal, Babes On Broadway, We Were Dancing*, 1941; *Seven Sweethearts, Somewhere I'll Find You, The War Against Mrs. Hadley, Pilot No. 5*, 1942; *The Human Comedy, Young Ideas, Cry 'Havoc'*, 1943; *Thirty Seconds Over Tokyo*, 1944.

Jim Murdock

WHEN Tim Murdock made a sensational first screen test for the important role of Lieutenant Dean Davenport in *Thirty Seconds Over Tokyo*, Metro - Goldwyn-Mayer executives were surprised that a young man, without previous acting experience, and who had never before faced a camera, could play a difficult dramatic scene with such complete naturalness, poise and assurance.

The explanation is simple. Poise and confidence are expected qualities in a United States Marine. Murdock joined the Marine Corps Reserve when seventeen, serving for six-and-a-half years with that famous branch of the American fighting forces, including a year-and-a-half on active duty in the Samoan Islands. He had won his sergeant's stripes when a medical examination revealed an ear infection caused by a fungus growth, a common ailment in the South Seas.

Upon receiving his medical discharge, Murdock considered going into business with his father, a contractor in San Diego, California. Instead, he met a theatrical agent friend, on a visit to Los Angeles. The agent enthusiastically suggested that the handsome, six-foot ex-Marine should be in motion pictures. Murdock was taken to Metro-Goldwyn-Mayer, where he met Director Mervyn LeRoy. After an interview, LeRoy arranged a screen test, which immediately marked Murdock as a bright prospect for future stardom. His role as Lieutenant Ted W. Lawson's co-pilot in *Thirty Seconds Over Tokyo* is the first step toward fulfilling that promise.

Born in Greenwood, Mississippi, Murdock lived in Memphis, Tenn., until he was thirteen, when he moved with his family to Los Angeles. There he sold newspapers and played sand lot football. The team's quarterback was Mickey Rooney. One day Mickey invited Murdock to be his guest for a studio visit. He spent a day with Mickey on the set of *Riff Raff*, which starred Spencer Tracy and the late Jean Harlow. He dates his interest in acting from that day.

While attending Hamilton High School in Los Angeles, Tim became interested in the Reserve Officers Training Corps and joined that organization. Summers were spent at a San Diego training base where he learned Marine discipline, drill and marksmanship with rifle and machine gun. Also interested in the Boy Scout movement, he acted as an assistant scoutmaster for his school's troop.

After graduating from high school, Murdock joined the Marine Corps Reserve. He worked for a year with his father, but did not like painting and carpentering. He left it to become a soda jerker, and then got a little closer to things theatrical via an usher's job in a motion picture theater.

His home town, however, held little interest or opportunity for him, so his next move was to New York. A friend there convinced him he should try for a stage career, and managed to have him meet George Abbott, successful producer of Broadway plays.

Abbott was impressed with Murdock. He offered him a role in *Pal Joey*. Then came Pearl Harbor, and before the play opened, Murdock was in uniform, serving for a year as an instructor at the San Diego Marine Base. He believes that his work as an instructor was valuable training for an acting career.

"It taught me," he said, "to be at ease before a group of persons, and to express myself clearly in forceful, concise English. After drilling Marines for a year, it took more than a camera to scare me."

Murdock was then sent to the South Seas where he remained in active service until hospitalized at San Diego in 1943. The square-jawed young ex-Marine has the same virile, two-fisted quality of Clark Gable and Alan Ladd. He is unmarried. In high school, he played football, and is a crack swimmer and ice skater. His favorite actors are Humphrey Bogart and Alfred Lunt, his favorite actress, Ingrid Bergman.

He avoids night clubs because he doesn't like crowds. He likes to camp and hike and frequently visits the beach. He keeps bachelor quarters in a small four-room house in Hollywood. Photography is one of his hobbies. His ambition is to some day own a ranch in California.

LIFELINES

Born, Tim Murdock, Greenwood, Mississippi, January 31, son of Hugh Lee McLeod, contractor; Educated, Mt. Vernon Grammar School and Hamilton High School, Los Angeles, Calif.; Height, 6 feet; Weight, 165 pounds; Hair, brown; Eyes, blue; Occupations: Contractor, United States Marine.

Pictures: *Thirty Seconds Over Tokyo*, 1944.

Dean Murphy

MIMIC Dean Murphy is one of screenland's newest and most promising comedians today, thanks to his realistic impersonation of President Roosevelt, the graciousness of the late Mrs. Sara Roosevelt, mother of the President, and because of a game of charades.

Dean graduated from the University of Wisconsin at the depth of the depression years. He had a law degree but opportunities to use it were nil. He settled for a soda jerker job. One night he attended a party where a game of charades was played. Dean gave an impersonation of actors George Arliss and Joe E. Brown. A Milwaukee theater musical director, David Miller, was present. He was impressed by Dean's mimicry and suggested he try a stage career instead of law. Dean did.

In March of 1939 he was doing his imitations of famous personages at the Rainbow Room in New York. He'd just completed a take-off on Franklin D. Roosevelt, when a note was handed him. The writer was the late Mrs. Sara Delano Roosevelt, and she requested that he stop by her table.

"Young man, you sound more like my son than he does," she told him. "Would you entertain the President next week?" Dean was overjoyed. And he visited the White House, following Mrs. Roosevelt's instructions "to give him the works."

Since that time Dean has returned to entertain the President seventeen times. He was also the only actor to entertain the King and Queen of England at the now famous hot dog picnic held at Hyde Park, N. Y., during their visit to this country.

In 1942 Murphy presided as master of ceremonies at the President's birthday party. A Metro-Goldwyn-Mayer official saw him there and he was immediately signed to a movie contract following a successful screen test. He first completed an engagement in *Ziegfeld Follies* on Broadway before going to Hollywood. He made his screen bow in M-G-M's *Broadway Rhythm,* repeating with the imitations that had amused the President.

The son of John and Cassie Murphy, Dean was born in Platteville, Wisconsin, on June 5. He played football and competed in track meets in high school, and his 'teen age ambition was to a career diplomat or a politician. He often did imitations for school shows but had no idea that they would ever launch him on a stage and screen career. Graduating from high school, he matriculated at the University of Wisconsin and later at Northwestern University, where he studied law.

Dean's first acting chore was at a small Milwaukee supper club. He did impressions of George Arliss, Joe E. Brown, Lionel Barrymore, ZaSu Pitts, John Barrymore and Fred Allen. A vaudeville agent saw him and signed him to appear in a Chicago night club. From there he went to New York and to the Rainbow Room where Mrs. Roosevelt saw and heard him.

He has also appeared as guest star on the radio shows of Kate Smith, Fred Allen, Rudy Vallee, and used his uncanny vocal mimicry in March of Time air shows.

Broadway took such a liking to the young mimic he played for eight weeks at the Paramount Theater. He was next booked into Radio City Music Hall and Loew's State Theaters. Vaudeville tours with the bands of Tommy Dorsey, Wayne King and Abe Lyman followed. He added new impersonations to his act, including Clark Gable, Ronald Colman, Betty Davis and Katharine Hepburn, and his popularity waxed. Night club engagements came next, including the Waldorf-Astoria in New York, the Versailles, and Royal Palm in Miami, the Chez Paree and Blackstone Hotel in Chicago, and the Club Royale in Detroit.

Murphy has brown eyes, black curly hair and is just under six feet tall, weighing 170 pounds and is unmarried. Since appearing in *Broadway Rhythm* Dean has spent much of his time touring army camps throughout the country and making personal appearances in theaters.

LIFELINES

Born, Dean Murphy, at Platteville, Wis., son of John P. and Cassie Murphy. Educated, public and high schools, Platteville, Wis., the University of Wisconsin and Northwestern University. Height, 5 feet, 11½ inches; Weight, 170 pounds; Hair, black; Eyes, brown. Occupations, law clerk, soda jerker and actor, specializing in mimicry.

Appeared in vaudeville and as special attraction at Rainbow Room, The Versailles, Waldorf-Astoria, New York City; Royal Palm Hotel, Miami, Fla.; Chez Paree and Blackstone Hotel, Chicago; Club Royale, Detroit.

Plays: *Ziegfeld Follies,* 1942.

Pictures: *Broadway Rhythm,* 1943.

Lucille Norman

THE first air raid of the second World War to sound in New York City, drowned out the singing audition which Lucille Norman was making as a bid for a career in Hollywood.

She waited until the siren blast died out, then continued her song. A week later she reported at Metro-Goldwyn-Mayer studio to be cast in her initial screen role.

Despite her youth, Miss Norman is no novice. She has appeared in concert work throughout the United States and her mezzo soprano was heard for two years over Station KLZ in Denver. She also sang over radio station WLW in Cincinnati, where she was a student at the Conservatory of Music.

Born in Lincoln, Nebraska, the home state of Robert Taylor, whom she never knew until her arrival in Hollywood, her real name is Pharaby Jo Ann Boileau. Her father, Ralph E. Boileau, is a metaphysical lecturer. Her mother, Maude K. Haddex Boilleau, was a professional singer, and Lucille's first coach.

The family left Lincoln in her early childhood, moving to Kansas City, where she attended school until she was 11. She continued her education in Chicago and Denver. Following graduation from East Denver High School, by which time her voice had gained singular qualities of beauty, Miss Norman was engaged to sing on the air. After two years she went to Cincinnati as a student, singing there for two and a half years.

It was in December, 1941, that she traveled to New York for the audition, which the air raid alarm interrupted. Studio talent experts recognized the quality of her voice as they also acknowledged her photogenic beauty. She traveled to Hollywood and after making her screen debut in *Me and My Gal*, with Judy Garland, made preparations to stay.

Accustomed to the climates of Nebraska, Denver and Chicago, Miss Norman was swift to take advantage of California's sunshine. She became an expert ping-pong player at once and enjoys swimming in the Pacific at every opportunity.

She is five feet, two and a half inches in height, weighing 104 pounds. Her hair is light and she has singularly blue eyes and a complexion that is a delight to cameramen.

She cherishes the dual ambition to sing and act. It was obvious on her initial appearance before the cameras that she had stage presence. That was acquired at school and later, when she sang with the Colorado Symphony Orchestra, following her radio program in Denver. Her studies at the Cincinnati Conservatory were the fruit of a scholarship which she had won easily but her battle against odds for further success has been anything but a bed of roses.

Miss Norman continues her vocal studies at the studio, where she is a frequent visitor on the stages of musical pictures. On any occasion that Ginny Simms, Lena Horne, Kathryn Grayson, Judy Garland and other singers, are at work in the studio, the little girl from Lincoln is likely to be present. She not only conducts an intensive study of singing technique, but observes the tricks of acting with deep interest. Her radio appearances were valuable training, she believes, but nothing equals this chance to observe how others, skilled in their profession, play their roles.

Neither air raid alarm nor Texas norther was enough to halt her when the Hollywood opportunity opened.

She drove across the continent to Hollywood in a coupe. Near Amarillo, Texas, she encountered a blizzard. Her car skidded from the road, piling up in a ditch. She climbed out, shook the snow from her neck and plodded into town. There she advised a startled garage mechanic that she was from New York and heading for Hollywood and that no Texas blow could stop her.

The mechanic parked her beside the stove while he retrieved the coupe. She drove it down Hollywood Boulevard a few days later.

Equipped with that sort of determination and pluck, the little girl from Lincoln is facing the pleasures and the problems of a screen career with admirable confidence.

Allowing for the exigencies of life, she still expects to get through, or around them. She thought the same about that Texas norther.

LIFELINES

Born, Pharaby Jo Ann Boileau, Lincoln, Neb., June 15, daughter of Ralph E. and Maude K. Boileau; Educated, Kansas City, Denver, Chicago, Cincinnati Conservatory of Music; Height, 5 feet, 2½ inches; Weight, 104 pounds; Hair, blonde; Eyes, blue; Occupations, radio and concert singer, actress.

Stage: Concert, Colorado Symphony, radio in Denver and Cincinnati.

Pictures: *For Me and My Gal*, 1942.

Virginia O'Brien

IT occurs only rarely that a girl is frightened into a career that is at once delightful and exceedingly profitable.

Virginia O'Brien, who sings with a depth of expression in her voice, but absolutely none on her face, employs what Hollywood calls the "dead pan" with professional skill now, but at first it was natural. She was terrified in the course of an audition.

Miss O'Brien stood stiffly, almost motionless, but she sang. It was remarkable melody. The instructor for whom she was giving the involuntary demonstration saw the novelty of that frozen face. From that time on her training consisted more of control of the facial muscles than voice cultivation.

Her opportunity opened when some young Hollywood entrepreneurs produced the revue, *Meet the People*, late in 1939. By that time Miss O'Brien had startling control of her facial expressions. She auditioned sphynxface style, and was a rehearsal sensation. Her debut on the opening night, under auspices of the Assistance League, launched her career.

She was signed on contract by Metro-Goldwyn-Mayer before *Meet the People* closed. Her initial film was *Sky Murder*, following in a singing part in *Hullabaloo*. In 1940 Miss O'Brien appeared with Jimmy Durante in Lee Shubert's production, *Keep Off the Grass*. Her fame spread across the country.

Her next screen part was in *Ringside Maisie*, then *Lady Be Good*, with Eleanor Powell, in 1941, and later, *Panama Hattie*. She has lost all fear of people and is no longer in the least self-conscious, but she retains the ability to hold that vacant stare as well as a poker player with four aces.

Miss O'Brien is five feet, six and a half inches tall and weighs 117 pounds. She has dark attractive hair and charming blue eyes which are normally expressive and alive.

Originally, she intended to practice law. A native of Los Angeles, born on April 18, she is the daughter of Thomas F. and Edna Lee O'Brien. Her father is Deputy District Attorney. She attended Micheltorena grade school, in Hollywood, and high schools at Eagle Rock, Calif., and North Hollywood.

Tall and naturally graceful, she entertained early ambitions to become a dancer. Picturewise Hollywood friends soon advised her that screen dancers are nearly always small. Miss O'Brien had no desire to enter the show girl classification, so accordingly she studied shorthand, civics and business law, with her distinguished father as mentor. She mastered them too, but was always aware that music still interested her more than Blackstone ever could. She preferred applause to law.

Her studies were interrupted by a leisurely voyage to New York by way of Havana, Guatemala and Panama City, in 1934. A year later, having enjoyed the trip thoroughly, she took a trip to Honolulu.

Returning in the summer season, intending to resume her law study, she took up singing more as a personal pleasure than anything else. She enjoyed what is called "sweet" or "hot" rhythm. The instructor told her to go ahead and it was then that Miss O'Brien "froze" in the opening bars of a "hot" number.

Her temperature has never been quite the same since that occasion led her into a career that becomes more promising with every picture in which she appears.

Nowadays, she doesn't get in the least self-conscious when people ask her to demonstrate the famous "dead pan." It's like a card trick, or a feat of juggling. She can do it apparently without effort. It invariably fascinates observers, particularly in view of her expressive features in natural action.

The trick that nature played involuntarily requires considerable practice to repeat with conscious effort. A pretty face doesn't freeze so easily as Miss O'Brien makes it appear.

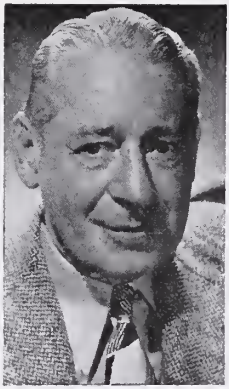
On October 11, 1942, Virginia eloped to Yuma, Arizona, and married Kirk Alyn, New York actor and radio personality. They live quietly in a Beverly Hills apartment and spend much time swimming, playing tennis, ping pong and badminton.

LIFELINES

Born, Virginia O'Brien, April 18, in Los Angeles, daughter of Thomas F. and Edna Lee O'Brien; Educated, Micheltorena grade school, Hollywood, Eagle Rock and North Hollywood High Schools; married Kirk Alyn, 1942; Height, 5 feet 6½ inches; Weight, 117 pounds; Hair, dark; Eyes, hazel; Occupations, singer, actress.

Plays: *Meet the People, Keep Off the Grass*, school plays.

Pictures: *Sky Murder, Hullabaloo*, 1940; *Ringside Maisie, The Big Store, Panama Hattie*, 1941; *Ship Ahoy, Du Barry Was a Lady*, 1942; *Meet the People, Thousands Cheer, 1943; Two Girls and a Sailor*, 1944.



Henry O'Neill

NOT that it mattered much to Henry O'Neill at the time, which was 1933, but a New York bank followed the example of others in the depression and folded. Somewhere in the liabilities was whatever folding money O'Neill possessed, aside from $40 in his trousers pocket.

Expending that adroitly, he traveled to Hollywood. It proved to be the best investment of his life. Now under contract to Metro-Goldwyn-Mayer, O'Neill rates among the topnotch character actors of the screen.

Like his friend, but no relation, Eugene O'Neill, the playwright, he is artist, poet and dreamer. Sculpture and fine architecture intrigue him irresistibly. His own favorite of all the roles he has played is that of Paddy, in Eugene O'Neill's *The Hairy Ape*.

He was born in Orange, N. J., on Aug. 10. His father, William, was a hat manufacturer. His mother, Catherine, a brother, William, and a sister, Agnes, still reside in Orange.

There was some talk in the family, and considerable hope, that Henry would study for the ministry. At school and high school in Orange, however, his interest ran to amateur theatricals, and nothing was placed in his way. In his early manhood he organized a stock company in town, directing and acting in their amateur dramatics. Next he joined a professional company there, which won considerable popularity. Always close to New York, he studied the technique of stage stars.

During World War I O'Neill enlisted in the Navy, rising to chief petty officer.

Following the Armistice, he returned to New York and went immediately into the theater. His acting career took him across country on tour with road shows and in stock. He became a seasoned player and went back to distinguish himself on Broadway in Eugene O'Neill's *The Hairy Ape*, and many others, including *Shooting Star, Foolscap, Trick for Trick, Jarnegan* and *The Squall*.

In 1924 he was married to Anna Barry, who was his boyhood sweetheart in Orange.

The memorable bank holiday of 1933 cast a pall over Broadway as it did over the nation. O'Neill's savings were dwindling, like those of nearly everyone else, when his bank closed. It was a happy quirk of fate in this instance, that he received an offer from a Hollywood studio almost at the same time.

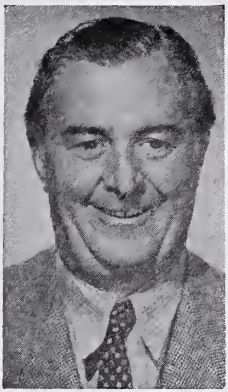
He appeared first in *The Kennel Murder Case*, which definitely established him as an accomplished actor. Depression ceased to worry him. After appearing in an impressive succession of pictures, O'Neill was signed on contract to Metro-Goldwyn-Mayer in 1940. He was seen in *Men of Boys Town*, his first for the studio, where he continues to rank with the foremost character actors of his time.

LIFELINES

Born, Henry O'Neill, in Orange, N. J., Aug. 10, son of William and Catherine O'Neill; Educated, grade and high schools, Orange; Married to Ann Barry, 1924; Height, 5 feet, 10 inches; Weight, 160 pounds; Hair, gray; Eyes, blue; Occupation, actor.

Plays: Stock throughout country, *The Hairy Ape, Great God Brown, The Fountain, Seventh Heaven, Conquest, Wonder Boy, The Squall, Jarnegan, John Ferguson, Shooting Star, Foolscap, Trick for Trick, Taboo, Workhouse Ward* and others.

Pictures: *Kennel Murder Case, I Loved a Woman, The World Changes, Ever In My Heart, Footlight Parade, Wonder Bar*, 1933; *Big Shakedown, Massacre, Fashions, Journal of Crime, Fog Over Frisco, Black Fury* and others, 1934; *Sweet Music, Great Hotel Murder, Bordertown, Florentine Dagger, Oil for the Lamps of China, Stranded, Dr. Socrates, Special Agent*, 1935; *Story of Louis Pasteur, Golden Arrow, Bullets Or Ballots, White Angel*, 1936; *Green Light, Marked Woman, Life of Emile Zola, Singing Marine, First Lady, Great Garrick, Submarine D-1, Wells Fargo*, 1937; *Jezebel, White Banners, Amazing Dr. Clitterhouse, Racket Busters, Yellow Jack, The Chaser*, 1938; *Wings of the Navy, Dodge City, Juarez, Four Wives, Angels Wash Their Faces*, 1939; *Fighting 69th, 'Til We Meet Again, Knute Rockne, All American, Santa Fe Trail*, 1940; *Billy the Kid, Trial of Mary Dugan, Men of Boys Town, Blossoms In the Dust, Get-Away, Down In San Diego, Honky Tonk*, 1941; *Pierre of the Plains, Tortilla Flat, White Cargo, Stand By for Action, The Human Comedy, Dr. Gillespie's Criminal Case, Air Raid Wardens*, 1942; *Best Foot Forward, Girl Crazy, Lost Angel, Whistling In Brooklyn, A Guy Named Joe, Rationing, Thousands Cheer*, 1943; *The Heavenly Body, Two Girls and a Sailor, The Honest Thief*, 1944.



Reginald Owen

NEVER in all his years of characterization in the theater and motion pictures has Reginald Owen been himself. He has played the gamut of human characters, but no script ever got around to the sort of person he is himself.

As a result, only his friends recognize him on the streets of Hollywood. The public at large knows him only in his latest screen guise because it so happens that he seldom plays a similar role twice in succession.

Owen distinguished himself in the same fashion through his early career on the stage in Europe. After graduating from the London Academy of Dramatic Art, he became immediately successful as a character actor there, then carried on for a year in Paris and two more in Brussels.

World War I interrupted in 1913. He became strictly himself as a lieutenant of the Royal Garrison Artillery in France until the peace of 1918. The interlude of reality served to stir his ambition for an American adventure in the theater and he repeated his varied characterizations in many plays on Broadway. He went to Hollywood in 1929 to make his first appearance in pictures in *The Letter*. The theater has never lured him back.

Now a resident of famed Malibu, the screen colony on the Pacific, Owen is almost constantly engaged in pictures. He is a favorite, socially, a leader in Hollywood war activities, and is president of two business concerns, the Tungstar Corporation, and the Oregon Hill Mining Company.

He was born at Wheathampstead, County of Herfordshire, England, on Aug. 5, the son of J. Fenwick and Frances Ellen Owen. His father was a manufacturer of the sturdy bricks that build long-lasting English homesteads.

Like all of his type he played cricket, fished the streams of Herfordshire, played tennis and golf. He also was a skilled oarsman. Literature was then and still is his favorite study. In the course of his professional career he has written one of the screenplays in which he appeared, *A Study In Scarlet*, and collaborated on another, *Stablemates*.

The first 25 years of his life in England were spent largely in London and environs, excepting for the war period. He lived in Paris and Brussels from 1918 through 1920, then in 1924 came to New York. He was in the theater there for seven years, with interludes devoted to pictures.

Owen was married in 1934 to Billey Edise. His success as a screen actor was established. They have remained in Hollywood, equally ardent disciples of the art of gracious living.

He harbors a pack of dogs and several cats on his Malibu estate. His home faces on the ocean and he is a good swimmer, enjoying the surf the year around. He plays golf and continues his writing. His favorite diversion is bridge.

He is six feet tall, weighs 170 pounds, has light brown hair and blue eyes.

LIFELINES

Born, Reginald Owen, Aug. 5, Wheathampstead, Herfordshire County, England, son of J. Fenwick and Frances Ellen Owen; Educated, City of London School, London Academy of Dramatic Art; Married in 1934 to Billey Edise; Height, 6 feet; Weight, 170 pounds; Hair, light brown; Eyes, blue; Occupation, actor.

Plays in Europe and New York until 1929.

Pictures: *The Letter, Man In Possession, Platinum Blonde, Woman Commands, Courage*, 1929; *Study In Scarlet, Robbers' Roost, Big Brain, Double Harness, Voltaire*, 1933; *Queen Christina, Narrow Corner, Of Human Bondage, Madame Dubarry, Good Fairy, Call of the Wild*, 1934; *Anna Karenina, Escapade, Tale of Two Cities, Bishop Misbehaves, Petticoat Fever, Rose Marie, Great Ziegfeld, Trouble for Two, Dangerous Number, Love On the Run, Personal Property, Conquest, Bride Wore Red, Madame X, Rosalie*, up to 1937; *Everybody Sing, Paradise for Three, Three Loves Had Nancy, Vacation from Love, Christmas Carol*, 1938; *The Girl Downstairs, Fast and Loose, Bridal Suite, Remember, Florian, Earl of Chicago*, 1939; *Hullabaloo, The Ghost Comes Home*, 1940; *Free and Easy, Blonde Inspiration, Lady Be Good, A Woman's Face, Tarzan's Secret Treasure, We Were Dancing, I Married An Angel, Woman of the Year*, 1941; *'Til You Return, Pierre of the Plains, Crossroads, White Cargo, Somewhere I'll Find You, Cairo, Reunion In France, Mrs. Miniver, Random Harvest*, 1942; *Lassie Come Home, Three Hearts For Julia, Assignment In Brittany, Above Suspicion, Salute to the Marines, Forever and a Day, Madame Curie*, 1943; *The Canterville Ghost*, 1944.

Cecilia Parker

WHAT Hollywood calls the "break" sometimes comes in an odd guise. Cecilia Parker was fired as an extra girl because she was a minor, and the outcome of that was a screen test and a long term contract.

Never having ridden a horse in her young life, she was afraid to admit it when a chance came along to play a cowgirl in a Western picture. Working on location at the Grand Canyon, her horsemanship convinced the director that she couldn't ride, but also that she had nerve.

She rode bucking horses for two years after that, handled firearms and learned to talk in an open-range drawl, after which she was cast as Greta Garbo's kid sister in *The Painted Veil, in 1934.* That role won for her a contract with Metro-Goldwyn-Mayer.

She was the daughter of a British fighting man, Thomas Parker, and as a child lived in England while he served in Flanders. She was born in Fort William, Canada, on April 26, where she received her early education. When she was 9, the family moved to Hollywood, where she attended high school and the Immaculate Heart Convent.

Music was her ambition, but instruction was costly. The girl seized upon the nearest opportunity and sought work as an extra. She was a lovely bit of blonde atmosphere in *Women of All Nations,* but lost the job when it was discovered she was under the age limit. A talent scout who had watched her work arranged a test. It was then that Miss Parker first mounted a horse in *Rainbow Trail,* with George O'Brien.

The brute threw her, but the job didn't. She climbed back into the saddle and in pictures that followed she galloped aross California's open range movies with Ken Maynard, Buck Jones, Rex Bell and O'Brien, not only establishing herself as a Western heroine, but gathering valuable experience as well.

Following her debut in the elite role with the distinguished Garbo, Miss Parker appeared in *Naughty Marietta, Ah, Wilderness!, Three Live Ghosts* and directly became Andy Hardy's sister in the Hardy Family series.

Miss Parker was married in 1938 to Richard Baldwin, the actor. They are the parents of a baby girl, Cecilia Ann, who was figuratively adopted by Lewis Stone, Mickey Rooney and the whole Hardy "family" when she carried the infant on the set.

In 1940 Miss Parker enjoyed a double celebration, observing the anniversary of her birth and receiving as her treasured gift the final papers which made her an American citizen.

She lives on a San Fernando Valley ranch where she rides frequently and with hard-earned skill. She also plays an expert game of tennis, but oddly, her favorite recreation is cooking. She specializes in Spanish foods. When she runs out of strange menus, it is her custom to seek an out-of-the-way restaurant with an unusual cuisine.

She treasures a diploma from the Toronto Academy of Music, awarded her as a pianist.

Miss Parker is five feet, three and a half inches tall and weighs 117 pounds. Her hair is golden blonde and her eyes are dark hazel. She is popular as a hostess and her cooking has nothing to do with it—the young crowd goes to the Baldwin-Parker ranch for fun.

She has a brother, Joseph, and a sister Linda, who is also an actress. It is recorded indelibly among Miss Parker's convictions that a horse and a job have one thing in common. If they're ridden hard enough they quit bucking.

LIFELINES

Born, Cecilia Parker, Fort Williams, Canada, April 26, daughter of Thomas J. and Anna Parker; Educated, Fort Williams, Blessed Sacrament Convent, Hollywood High School, Immaculate Heart Convent; Married in 1938 to Richard Baldwin; Occupation, actress.

Pictures: *Rainbow Trail, Mystery Ranch, Jungle Mystery, Lost Special, Tombstone Canyon, Lost Gold, Fugitive, Gun Justice,* prior to 1933; *Painted Veil, I Hate Women, Here Is My Heart, Enter, Madame, Honor of the Range, Lost Jungle,* 1934; *Naughty Marietta, Ah, Wilderness!, High School Girl,* 1935; *Three Live Ghosts, Old Hutch, Mine With the Iron Door, In His Steps,* 1936; *Family Affair, You're Only Young Once, Hollywood Cowboy, Girl Loves Boy, Sweetheart of the Navy,* 1937; *Judge Hardy's Children, Love Finds Andy Hardy, Out West With the Hardys,* 1938; *Burn 'Em Up O'Connor, Andy Hardy Gets Spring Fever, Judge Hardy and Son,* 1939; *Andy Hardy Meets Debutante, Courtship of Andy Hardy,* 1941; *Grand Central Murder, Seven Sweethearts, Andy Hardy's Double Life,* 1942.

Wm. (Bill) Phillips

THERE are few jobs that William (Bill) Phillips hasn't had a try at, from working as a bellhop, boxer, construction foreman, model and dishwasher to acting on stage, radio, and now in motion pictures.

Born in Washington, D. C., and holding a college degree, his physique and acting ability enabled him to make an outstanding test for the role of Bill Burk in *See Here, Private Hargrove*. He was signed instantly by Metro-Goldwyn-Mayer for the part of the "New Joisey toughie," buddy of Robert Walker and Keenan Wynn. Following the picture's preview, he was offered a long-term contract by the studio and a role in *Thirty Seconds Over Tokyo*.

It was during his vacations from Western High School and George Washington University in Washington that he obtained his jobs as bellhop and dishwasher, and had a fling at professional boxing. In school he gained fame as an athlete, in football, track and wrestling as well as boxing.

He also began acting in high school and college, playing comedy leads in several class plays. In 1932, he tried out with 1500 other young hopefuls for the apprentice group of Eva Le Gallienne's Civic Repertory Theater, and was one of the fifty selected. As a result, he went to New York, where he studied speech, dancing and singing, while playing roles in Miss Le Gallienne's stage productions.

His first speaking part on Broadway came in *Alice In Wonderland*, in which he started out as the front legs of the White Knight's horse. When Burgess Meredith left the show, however, he stepped into the role of Tweedledum. In the following years he played in numerous New York shows, including *Lightnin'*, *Love Out of the Window*, *The Bat*, and *Jackson White*, with Marjorie Main. Just as his career appeared to be making progress, he had to undergo a major operation that kept him in a hospital for several weeks.

Deciding to convalesce in California, he headed for Hollywood. There, by hiding his weakness, he landed a role in pictures, as a boxer and one of James Cagney's opponents in *City For Conquest*

Since then, Phillips has appeared in numerous pictures, including *Larceny, Inc.*, *Sergeant York*, *Lady Gangster*, *Dive Bomber*, *First Comes Courage*, *Action In the North Atlantic* and *Johnny Come Lately*.

When he was in high school, he met Mary Davis, who worked at a dime store in Washington, D. C. Thirteen years later, in March, 1942, they were married. Although they became close friends after that first meeting, it wasn't until Bill was seen in his first picture, *City for Conquest*, and she began corresponding with him to renew the acquaintance, that it developed into romance.

Bill's road to success has been rocky. He has slept on park benches in New York City, while hunting stage roles on more than one cold night. And he has found a cinnamon bun and a cup of coffee at the Automat as satisfying as a seven course banquet.

See Here, Private Hargrove, the hit soldier comedy of the year, brought the turning point in Phillips' career. Now he and his wife live in a modest but comfortable apartment in Hollywood, and look with greater confidence and satisfaction toward the future.

To remember the hard days as well as the good, he keeps a scrapbook. He still likes to wrestle, swim and lift weights, whenever he can get inside a gymnasium, and for home recreation has taken up the more passive chess.

He is five feet, eight inches tall, weighs 165 pounds, has brown hair and blue eyes, and was born on June 1.

LIFELINES

Born, William S. Phillips, June 1, Washington, D. C. Only son of Robert S. Phillips and Eva Wigginton, non-professionals. Educated, Webster grade school, Western High School, George Washington University, Washington, D. C. Occupations, bellhop, construction foreman, model, dishwasher, prizefighter, actor. Height 5 feet, 8 inches; weight, 165 pounds; hair, brown; eyes, blue.

Plays: *Romeo and Juliet*, *Alice In Wonderland*, *Lightnin'*, *One Third of a Nation*, *Love Out of the Window*, *The Bat*, *Jackson White*, *If I Were King*.

Pictures: 1940, *City For Conquest;* 1941, *Knockout*, *Larceny, Inc.*, *Lady Gangster*, *Murder In the Big House*, *Sergeant York;* 1942, *Dive Bomber*, *Action In the North Atlantic*, *You're In the Army Now*, *Juke Girl;* 1943, *Rise and Shine*, *First Comes Courage*, *Shot In the Dark*, *Steel Against the Sky*, *New Orleans Blues*, *Johnny Come Lately;* 1944, *See Here, Private Hargrove*, *Thirty Seconds Over Tokyo*.

Jean Porter

JEAN PORTER, a brown-eyed, red-headed Southern girl, is a stage veteran of sixteen years' experience, although she's but nineteen years old.

The spunky 98-pound Texan is a promising motion picture actress today because Hollywood just couldn't discourage her.

Jean crashed the gates of the film capital almost four years ago to begin a screen career. Although up to that time, she boasted twelve years experience on southern and midwestern vaudeville circuits, Hollywood wasn't interested in her. Instead of returning to Texas, however, she took odd jobs on radio programs and at benefit shows, pestered casting officials, and attended school, until her persistence finally won out.

At the age of three Jean made her first public appearance singing "My Daddy Was a Minstrel Man," which happened to be the truth. Her father, Henry Porter, had given up minstrelsy shortly after she was born in Cisco, Texas. Taking a position with a railroad company there he began teaching young Jean the fundamentals of entertaining the public. Singing lessons came from Jean's mother, who was a musi : teacher.

Before the talented youngster reached her fourth birthday, she was touring vaudeville circuits in Texas. By the time she was eight, her route took her as far as Chicago. At ten she was mimicking ZaSu Pitts, Greta Garbo, Katharine Hepburn, and Popeye as part of her routine, and at the start of her teens, she was playing in musical shows in Dallas and Chicago.

In 1939, Jean visited Hollywood for a vacation. The screen caught her fancy and she decided to make motion pictures her life career. It was easier said than done, however. Casting officials suggested she return to stage work and no roles were offered her. Instead of heeding their advice, Jean enrolled at Lawler's Professional School in Hollywood, where her classmates, Mickey Rooney, Judy Garland, and Anne Shirley, were already heading for stardom.

In early 1942 she was given a small part in *About Face* with William Tracy. A part in a Gene Autry picture came next. When Mickey and Judy started *Babes On Broadway*, Jean was auditioned for a spot in the chorus. It wasn't much but it was a step in the right direction. She won the job. Then she accepted more small roles in films with such titles as *Calaboose*, *Fall In*, and *Nazi Nuisance*.

Through a friend, Virginia Weidler, Jean learned that Metro-Goldwyn-Mayer was testing girls for the role of Virginia's chum in *The Youngest Profession*. A chubby girl was being sought for the part, but that didn't stop Jean. With her southern persistence still hitting on all cylinders, she approached Director Eddie Buzzell. He was impressed with her enthusiasm and determination and allowed her to make a test for the role with six other young actresses. She was awarded the part.

It had been a long four-year wait for Jean, but she considered the delay worth it. Before *The Youngest Profession* was completed, Metro-Goldwyn-Mayer signed her to a long term pact. She next won a role very much to her liking with Red Skelton and Esther Williams in *Bathing Beauty*.

Jean is just 5 feet tall. She's 19, but complains many people take her for a 16-year-old. She can turn that southern drawl on and off at will, although it took her more than two years to lose her Texas twang. She admits she's a jitterbug, and would rather listen or dance to swing music than eat. Fried chicken, however, is a close second.

She plays tennis and badminton, rides horseback, and swims, skates, and bowls. She collects records and perfume bottles. Her favorite recreation is dancing. She's the sweetheart of a Texas tank battalion and the mascot of Fort MacArthur in California. She likes to cook and insists she is tops at it. She resides with her mother in a modest Hollywood home.

LIFELINES

Born, Jean Porter, in Cisco, Texas, December 8, daughter of Mr. and Mrs. H. C. Porter. Educated by special tutors while on stage, Texas public schools, Lawlor Professional School in Hollywood, and Hollywood high school. Height, 5 feet. Weight, 98 pounds. Hair, red. Eyes, brown. Occupation, actress.

Plays: Southern and Midwestern vaudeville circuits, Chicago musical productions, and many Little Theater plays.

Pictures: *About Face*, 1941; *Heart of Rio Grande*, *Calaboose*, *Fall In*, *Nazi Nuisance*, *Babes On Broadway*, 1942; *Youngest Profession*, 1943; *Bathing Beauty*, 1944.

Jane Powell

WITHOUT a song Jane Powell's day would never end. Even as an infant, her parents like to relate, Jane's wailing had a harmonious quality to it!

Now fourteen years later, this youthful brunette beauty has every reason to sing for joy, for in her brief span of years she has accomplished much.

Born in Portland, Oregon, April 1, daughter of Paul and Eileen Burce, Jane started talking when seventeen months old and seven years later was singing on a children's radio program. Not until she was eleven, however, did she take singing lessons. Her school teacher, Mrs. Fred Olsen, immediately recognized the promising quality of her pupil's voice and urged Jane to practice at least three hours every day.

It was Mrs. Olsen who introduced Jane to the manager of radio station KOIN in Portland, and arranged an audition there for the young singer. Jane was given her own program as a result of that audition, and within a year became one of Portland's most popular radio entertainers.

The following summer, Jane went to Los Angeles with her parents, for a three-week vacation. Jane's only interest at that time was to see the sights of Hollywood and get as many movie star autographs as possible. A great deal more than that happened to her.

Two nights after their arrival in Los Angeles, Mr. and Mrs. Burce took Jane to the Hollywood Showcase broadcast. As mistress of ceremonies, Janet Gaynor auditioned six people of various talents and asked the public to choose its favorite.

Mr. and Mrs. Burce decided to try to have Jane appear on the program, and the following week Jane was one of six contestants on the broadcast.

She sang one song, and she received an ovation. The studio audience stamped, applauded and yelled for more. Jane then sang an aria from Carmen and by the time the program was finished, talent agents were trying to get in touch with her parents.

The very next day Jane was signed to appear on the Chase and Sanborn program with Edgar Bergen and Charlie McCarthy. A week later she was given a screen test by Metro-Goldwyn-Mayer studios. As a result she was signed to a long term contract, and instead of just seeing Hollywood celebrities, she became one almost overnight.

While M-G-M was looking for a vehicle in which to feature their new "find," she was lent to Charles R. Rogers for the leading role in *Song of the Open Road*, with W. C. Fields, Edgar Bergen and Charlie McCarthy.

This young singer began her education at Beaumont School in Portland, and is continuing it at M-G-M's studio school. She is a high school sophomore, and hopes, upon graduating, to be able to go on to college, providing it does not conflict with her screen career at this stage of its promise.

Movies have always been one of Jane's favorite amusements. She manages to see at least one a week. She never misses a picture that stars Greer Garson or Walter Pidgeon, and admits that her biggest Hollywood thrill came when she was introduced to them both on the set during the filming of *Mrs. Parkington*.

One of Jane's proudest possessions is her collection of more than five thousand records. There isn't a Lily Pons or Lauritz Melchior recording that Jane doesn't have in her albums. It is her opinion, when it comes to concert singers they can't be beat.

At the close of a strenuous week of singing and acting, Jane still spends her weekends playing tennis or handball, her two favorite outdoor sports.

She has blue eyes, brown hair and a slim, graceful figure. Her favorite subjects are mathematics, English, and French. She answers to the nicknames, "Hep" and "Bert." She would like to eat chocolate cake and pudding at every meal, but foregoes them, knowing that even her youthful figure can take on weight.

Her choice in reading leans to romance and biographies. She has a flair for writing. Her dominant trait is an honest simplicity. Her modest comment on her sudden success is "They must like my singing."

LIFELINES

Born, Suzanne Burce, April 1, in Portland, Oregon, daughter of Mr. and Mrs. Paul E. Burce. Educated at Beaumont Grade School in Portland and at Metro-Goldwyn-Mayer studio school. Height, five feet; Weight, 95 pounds; Hair, dark brown; Eyes, blue; took the name Jane Powell for screen.

Pictures: *Song of the Open Road*, 1944.

Frances Rafferty

OFFICERS and men of the Fourth Interceptor Command in California experienced mingled emotions on the day that Frances Rafferty quit as secretary in the Los Angeles office to become an actress in films. They regretted her departure, but it immediately became an easier task to attend to the business of war. With the Rafferty girl around, no young and normal soldier could concentrate entirely on his work. She is 115 pounds of Irish beauty and an equal portion of animated charm.

It was natural for her to gravitate toward an Army office because she had just come from a pre-medical course at the University of California with every intention of becoming a nurse. It was also natural for her to dance like thistledown, which led her into the chorus of *The Merry Widow*, with the Los Angeles Civic Opera Company.

She was so talented that they assigned her as understudy for Zorina, the star. This so encouraged her that she left college and put the nursing ambition aside for a rainy day.

Then, clowning in an acrobatic dance at rehearsals, she injured a cartilage in one shapely leg. That effectively ended the dancing, at least for the time. When she could walk again, Miss Rafferty enrolled at Marie Ouspenskaya's School of Drama.

In this period, which was in the first months of World War II, she lunched one day at the Metro-Goldwyn-Mayer studio commissary with a friend. The result was not unlike that which occurred in the Army office, except, of course, she was regarded on this occasion by actors, directors, producers and talent scouts.

She signed a long-term contract the following morning.

Drawing on the curious assortment of her Irish superstitions, she attributed her good fortune to the fact that as she entered the studio gate that morning, she picked up a pin.

This laughing-eyed, auburn-haired Irish lass is a native of Sioux City, Ia., the daughter of Maxwell L. and De Etta Cox Rafferty. Her father is a personnel expert. She attended Miss Eaton's School in Sioux City until the family moved to Los Angeles, when she entered University High School. Her interest in amateur dramatics was academic, for even then her ambition was to become a nurse.

With all her effervescent spirit, Miss Rafferty is a sound person, very serious about her work and gravely determined to meet life with the best that she can offer.

She lives with her parents in Westwood, and adores a stray cat which she picked up on Pico Boulevard one evening as she was returning from the studio. His name is Pico, which is one of the honored pioneer names in California. Her dog is called Rush, obviously because he is always in a hurry to get nowhere in particular.

Her family calls her Fanno. She has recovered entirely from the injury to her leg and is regarded as one of the most accomplished dancers in Hollywood. Her most treasured possession is a library of phonograph records which contains 30 albums.

Miss Rafferty made her screen debut immediately after she signed her contract, in *Fingers At the Window*. Her work was approved at once and she next appeared in *Born to Be Bad, Seven Sweethearts, The War Against Mrs. Hadley, Presenting Lily Mars, Thousands Cheer* and *Girl Crazy*, topping them all with her biggest part as a Chinese wife in *Dragon Seed*.

She studies for her work earnestly and in the same spirit watches the skilled efforts of the stars who surround her at the studio. Yet a laugh is never far from the surface, which is one of her numerous charms. It pleases her particularly when she encounters a man in uniform, which is often. Invariably, soldier, sailor or marine looks a second time.

LIFELINES

Born, Frances Anne Rafferty, June 26, Sioux City, Ia., daughter of Maxwell L. and De Etta Cox Rafferty; Educated, Miss Eaton's School, Sioux City, Beverly Hills High School, University High, U. C. L. A.; Height, 5 feet, 5½ inches; Weight, 115 pounds; Hair, auburn; Eyes, hazel; Occupations, dancer, actress.

Plays: High school and amateur plays, *The Merry Widow*, with the Los Angeles Civic Opera Company.

Pictures: *Fingers At the Window, Born to Be Bad, Tulip Time, Calling Dr. Gillespie, Seven Sweethearts, The War Against Mrs. Hadley*, 1942; *Presenting Lily Mars, Thousands Cheer, Girl Crazy*, 1943; *Dragon Seed, The Honest Thief*, 1944.

Rags Ragland

BETWEEN jobs as a newsboy, truck driver and preliminary boxer, Rags Ragland worked as an assistant projectionist in his native Louisville. He threw motion pictures on a screen never thinking for a moment that he would someday see his own antics up there on the white canvas.

It is characteristic of him now that he refers to his Hollywood success as a transition from rags to britches. He was born with the dignified name of John Morgan Ragland, but he became Rags to all who knew him as a kid. He was hard on clothes, which may account for the nickname.

Born into a family not burdened with the world's goods, his boyhood was divided between school and work. He sold papers, ran errands, worked as a soda jerker and when old enough, served as a waiter, drove trucks and fought in the prize ring.

His father, Adam Ragland, was a building superintendent and his mother, Estelle Petty Ragland, kept the house and at the same time maintained a close watch on John Morgan. He attended public school but without enthusiasm, leaving it early and often when opportunity or temptation presented itself.

Before he was 20, Ragland was fairly well known around Louisville as a boxer, a good raconteur, and an expert pool player. A friend in show business proposed that he try for a spot with Minsky's burlesque in New York, which he did promptly, and with swift success. He was a natural comedian, establishing a camaraderie with the patrons of burlesque that made him a box office asset.

It was less wearing on his nose, ears and chin, than boxing, more regular and in fact, more attractive in every way. The manner that had won him friends among the fight patrons served equally well in the theater. Rags had a ready grin, fighting or clowning, which was contagious and accordingly valuable in show business. He has been making people laugh ever since, and continues to increase American hilarity as a favorite screen comedian now.

With Russell Trent, Ragland booked for a vaudeville sketch which toured the United States through 1938 and 1939, playing every city and town of consequence. A year earlier he had appeared in the New York show, *Who's Who*, which added considerably to his reputation as a comedian.

The vaudeville tour was interrupted in San Francisco in 1938, when he played in the *Ziegfeld Follies*. He quit the road again in 1940 to appear in the New York production of *Panama Hattie*.

As the rollicking sailor in that show, Ragland was a decided hit. Accordingly, when Metro-Goldwyn-Mayer prepared to film the musical, he was signed to repeat his ludicrous antics for the screen.

He acquired screen technique without effort by the simple process of continuing to be funny. He acts before the cameras with the same ease that marks his work on the stage and if the crew laughs he is satisfied.

He followed quickly in *Whistling In the Dark*, which made a star of Red Skelton, another graduate from burlesque, and added laurels to Ragland's record as a laugh-maker. He appeared later in *Ringside Maisie*, and again with Skelton in the film adaptation of *Panama Hattie*, then went into the musical *Born to Sing*.

His recreations in his new and novel surroundings of Hollywood are swimming, golf, and pool. He plays as good a game now as he did in Louisville. He also plays the piano, and his enthusiasm for radio comedians is an example of professional generosity.

He listens to all of them, finds something funny in the gags of every one—particularly when they use something that he sprung on a burlesque stage years ago.

LIFELINES

Born, John Morgan Ragland, Louisville, Ky., Aug 23, son of Adam and Estelle Petty Ragland; Educated, Louisville public schools; Height, 6 feet, 1 inch; Weight, 195 pounds; Hair, dark brown; Eyes, brown; Unmarried; Occupations, newsboy, boxer, truck driver, soda clerk, waiter, film projectionist, comedian.

Stage: Minsky's burlesque, 1928-38; vaudeville, *Ziegfeld Follies*, 1938; *Who's Who*, 1937; *Panama Hattie*, 1940.

Pictures: *Whistling In the Dark, Ringside Maisie, Panama Hattie, Born to Sing*, 1941; *Sunday Punch, Maisie Gets Her Man, War Against Mrs. Hadley, Whistling In Dixie, Du Barry Was a Lady, Somewhere I'll Find You*, 1942; *Girl Crazy, Whistling In Brooklyn, Meet the People*, 1943; *The Canterville Ghost, Bathing Beauty*, 1944.

Carlos Ramirez

THE sacred traditions of grand opera meant nothing to Carlos Ramirez, and therein lies the story of his success as a singer.

Ramirez, noted Latin-American baritone, who made his screen debut in the Metro-Goldwyn-Mayer film-usical, "Two Girls and a Sailor," was the first topflight opera singer to display his vocal talents to night club patrons.

Born in Bogota, Colombia, August 4th, son of Elias and Gregoria Ramirez, young Carlos began his career, as did many another great singer, in a Bogota church choir as a boy soprano. Ramirez' father, a jeweler, was opposed to his son making a career of singing, saw no future in it, so Carlos took lessons secretly at the National Conservatory of Bogota, paying for them with money he earned himself.

At the age of 20, when he made his debut in "Lucia Di Lammermoor," Argentine critics said, "A new star of opera was born last night." Then it was that his more practical father relented, was even thrilled, and bid the son to carry on.

Singing tours carried the young hopeful throughout most of Latin America. For five years he was the leading baritone at the Teatro Colon in Buenos Aires, singing with such stars as Lily Pons, Lauri Volpi, and Reggiani. He also was heard widely on the radio, and Latin-American fans dubbed him "The boy with the golden voice."

His greatest youthful ambition, to see New York, was realized quite by accident when the start of World War II caused a scheduled concert tour to Italy to be cancelled, and he came to the United States instead.

A believer in hunches, as well as his own talents, Ramirez stood in front of the Radio City Music Hall two hours after arriving in New York, and predicted to some friends: "This is the first place I'm going to sing." And so it turned out. Two weeks later, the young Latin-American started his American career there, singing "Ay, Ay, Ay" in the stage show. A performance of "Il Trovatore" with the San Carlos Opera Company followed a short time later.

Then it was that some of New York's swank night clubs made a bid for his services, and he accepted, breaking operatic tradition by singing grand opera to his own ideas of rhythm and to the tastes of his hearers, it might be added, for engagements at the Mocambo Club in Hollywood, La Martinique, Copacabana and the Waldorf-Astoria in New York followed in quick succession. It was while singing at the Waldorf that Ramirez was discovered and signed, without a screen-test, by Metro-Goldwyn-Mayer.

His first picture for the Culver City studios was the musical production, *Two Girls and a Sailor*. He registered so strongly in that film that he was given a role in *Bathing Beauty*.

Ramirez is a smiling, pleasant, easy-going chap, with a quick sense of humor. He never worries, believing instead that right thinking and taking life in one's stride brings happiness and success. He is not superstitious, but does always follow his hunches. This saved his life once. He was wading along the Magdalene River in Colombia, while hunting. Suddenly he felt an urge to look in back of him. He did, just in time to see a crocodile almost upon him. Ramirez fired point blank at the huge man-eater, killing it.

He collects stamps and coins. He likes to dance, and since coming to Hollywood, would rather play gin rummy than eat. His favorite Yankee dish is—Irish stew! He prefers cigars to cigarettes, but smokes both.

He goes in for swimming, tennis, and bowling. He once held the amateur bowling championship of Buenos Aires for two years.

At present Ramirez lives in a modest Beverly Hills apartment, but eventually plans to move into the country, where he can keep dogs, and a couple of horses, another of his hobbies.

LIFELINES

Born, Carlos Ramirez, Bogota, Colombia, August 4. Parents, Elias and Gregoria Garcia Ramirez. Educated in public schools; studied music in Bogota; married Victoria Rubin in Buenos Aires, March 13, 1937. Height, 5 feet, 8 inches; Weight, 158 pounds; Eyes, brown; Hair, black.

Appeared in 15 musicals and 16 operas throughout Latin-America and on radio in the U. S. A. and Latin-America. Sang on Eddie Cantor program, Ford Symphony radio program. Is a popular Victor Recording artist. Night clubs appeared in: La Martinique, Copacabana, and Waldorf-Astoria in New York; Mocambo, and Clover Club in Hollywood; Bal Tabarin in San Francisco.

Pictures: *Two Girls and a Sailor, Bathing Beauty*, 1944.

Basil Rathbone

DRAMA has been as much a part of the life of Basil Rathbone as it has in his profession as an actor.

It began when he was 3, riding the box seat of a ramshackle wagon through the Boer lines from Johannesburg to Durban, South Africa. His mother and sister rode with him. His father, condemned by the Boers to die, lay beneath the seat. They escaped.

He encountered the drama of professional triumph in the theater as a young man, then encountered the grim tragedy of World War I as a front line officer in the British Army. He came out of that with the coveted Military Cross of England.

Dramatic incident attended his triumphs on the New York stage in 1920 and nine years later in Hollywood, where he first appeared in *The Last of Mrs. Cheyney*, for Metro-Goldwyn-Mayer, the studio where he now is under long-term contract.

Rathbone married and became a father in that interval, attained foremost rank in his work and already has assured the goal which he set for himself in youth.

He was born on June 13, in the South African metropolis where his father, Edgar Rathbone, was a British government engineer.

In England, young Basil attended prep school and Repton College, intending to become an engineer. At that time, his cousin, Frank Benson, was knighted by King George V. The incident stirred a new ambition in the youth and in 1912 he quit a mediocre job as an insurance clerk in London to join Sir Frank's Shakespearean company. He scored instantly in *Taming of the Shrew*.

By 1913 he had become a valued member of the troupe, playing in the United States on tour the following year. He appeared in Los Angeles, but failed to visit suburban Hollywood. There was a bigger show in Europe and Rathbone hurried back to England, enlisting as a private in the London Scottish Regiment. He became a captain at the front following transfer to the Liverpool Scottish.

He introduced the daylight reconnaissance trick as regimental intelligence officer. Reasoning that the Germans would not be looking for a novelty, he and a companion went across no-man's land camouflaged as trees, gathered valuable information and barely managed to get back into their trenches. For that he and his comrade were awarded the Military Medal.

Demobilized with peace, Rathbone played in *Peter Ibbetson* in London, in 1920. He sailed for the United States in December to appear in *The Czarina* with Doris Keene. New York acclaimed him in that and others. He attracted Hollywood attention in 1929 when he starred in *Judas*, which he had written.

In 1926, when he was starring in the theater, Rathbone married Ouida Bergere, distinguished as a playwright and scenarist. They live in Bel-Air, a suburb in the hills of Hollywood, and have a daughter, Cynthia.

LIFELINES

Born, Basil Rathbone, Johannesburg, South Africa, June 13, 1892, son of Edgar Rathbone, British government engineer; Educated, prep schools and Repton College, England; Married to Ouida Bergere, 1926; Height, six feet, one inch; Weight 180 pounds; Hair, black; Eyes, black; Occupations, insurance clerk, soldier, actor.

Stage plays: Shakespearean repertoire with Sir Frank Benson, England and U. S., *Peter Ibbetson, He Who Gets Slapped, The Czarina, The Swan, The Captive, Duchess and the Waiter, Command to Love, Judas, Barretts of Wimpole Street, Candida*, and many others.

Pictures: *Marked Bride*, 1925; *The Last of Mrs. Cheyney, High Road*, 1929; *This Mad World, Bishop Murder Case, The Lady Surrenders, Lady of Scandal, Flirting Widow, Notorious Affair, Sin Takes a Holiday*, 1930-31; *David Copperfield*, 1932; *Anna Karenina, Tale of Two Cities*, 1933; *Kind Lady*, 1934; *Last Days of Pompeii, Captain Blood*, 1935; *Romeo and Juliet, Private Number*, 1936; *Garden of Allah, Love from a Stranger, Confessions, Marco Polo, Tovarich, Robin Hood*, 1937; *If I Were King, Dawn Patrol*, 1938; *Son of Frankenstein, Hound of Baskervilles, Adventures of Sherlock Holmes, Tower of London*, 1939; *Rhythm On the River, Mad Doctor, International Lady*, 1941; *Fingers At the Window, Crossroads, Sherlock Holmes in Washington, Sherlock Holmes and the Secret Weapon, Sherlock Holmes and the Voice of Terror*, 1942; *Above Suspicion, Sherlock Holmes Faces Death, Sherlock Holmes and the Spider Woman, Sherlock Holmes and the Scarlet Claw*, 1943; *Bathing Beauty*, 1944.

Donna Reed

THE aroma of bread baking in her grandmother's oven in an Iowa farm kitchen lingers with Donna Reed in Hollywood after six years away from it. The memory has not been lost in the mingled redolence of greasepaint and hot lamps on a sound stage.

Donna Reed is one of the cinema city's few bona fide farm girls and she can still bake her own bread, drive a tractor and milk a cow, should the emergency demand. She was born on January 27, when the Iowa corn fields were locked under snow. Her father, William R. Mullenger, was and is today a typical farmer. Her mother, Hazel, is a thoroughly competent farm woman. Donna learned to do chores as a child, and in addition, she took care of her young brother, Keith, and two younger sisters, Lavonne and Billie, while her parents did the farm work.

When she reached high school age she lived with her grandmother in Denison. In her senior year she was elected Campus Queen. She also appeared in campus plays, starring in the school presentation of *The Night of January 16*. A year later, in 1938, with $60 as her capital, she abandoned that aromatic old-fashioned house and drove a quaking jaloppy to Los Angeles, determined to equip herself for a business career.

She studied stenography and secretarial efficiency for two years at Los Angeles City College, working her way through by means of an afternoon job. She also managed to appear in two school plays, *The Intruder* and *The Happy Journey*.

In December of 1940, her fellow students of City College repeated what her classmates had done in Denison. She was again named Campus Queen. The newspapers mentioned it and ran a picture of her. Within twenty-four hours she was called on the telephone by three studios, all offering screen tests. She turned them all down, because she had not yet received her business school diploma as a qualified stenographer.

In February she was graduated from the secretarial school and promptly made a test at Metro-Goldwyn-Mayer with Van Heflin, himself newly arrived from the Broadway stage. Both passed the test and were signed to contracts. Two days later Donna was cast in one of the lead roles of *The Get Away*.

The farm girl from Denison wrote home to the effect that she would delay her search for a secretarial job pending further study of the new business. She was given a role next in *Shadow of the Thin Man*, with William Powell and Myrna Loy.

Then she appeared in *The Bugle Sounds*, starring Wallace Beery. Miss Reed was next cast in *The Courtship of Andy Hardy*, which sent her stock zooming among the fans, then she went into the leading role in *Mokey* opposite Dan Dailey, Jr., playing a stepmother.

Other acting assignments followed rapidly, with her roles successively increasing in importance in such screen successes as *The Human Comedy, Thousands Cheer, See Here, Private Hargrove* and *The Picture of Dorian Gray*.

On January 30, 1943, Donna moved from the Hollywood Studio Club, where she had lived modestly since coming to Hollywood, into an apartment as the bride of William Tuttle, one of the staff of the M-G-M make-up department. Although Tuttle had dated Donna for a year, their wedding was a Hollywood surprise.

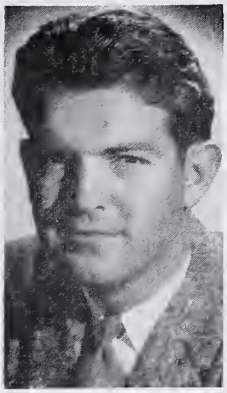
Popular in cinemaland's young social set, Donna is also a favorite with studio fellow workers and with the boys in all branches of the armed service. Her hair is golden brown. She is five feet, three inches tall and weighs 115 pounds.

LIFELINES

Born: Denison, Iowa, January 27, Donna Mullenger. Father: William R. Mullenger. Mother: Hazel. Educated: Public school, high school, Denison; Los Angeles City College. Married William Tuttle, 1943; Height, 5 feet, 3½ inches. Weight: 115 pounds. Eyes: brown. Hair, golden brown. Occupations: farm girl, stenographer, actress.

Has appeared in stage plays: 1936, *Night of January 16*, at Denison High School; 1937-1938, *The Intruder, The Happy Journey*, Los Angeles City College.

Pictures, 1940, *The Get-Away, Shadow of the Thin Man;* 1941, *The Bugle Sounds, The Courtship of Andy Hardy;* 1942, *Mokey, Eyes In the Night, Apache Trail, Calling Dr. Gillespie, Dr. Gillespie's Criminal Case;* 1943, *The Human Comedy, Man From Down Under, Thousands Cheer;* 1944, *See Here, Private Hargrove, The Picture of Dorian Gray*.



Jack Reilly

HUSKY Jack Reilly, one of Hollywood's promising young newcomers, is headed for screen fame and stardom today, thanks to his skyscraper build of 6 feet, 7 inches.

Seeking an extra tall, good looking, shy type of male to portray Second Lieut. (now First Lieut.) Jacob "Shorty" Manch in *Thirty Seconds Over Tokyo*, Metro-Goldwyn-Mayer talent officials were directed to round up someone fitting that description.

No Hollywood actor resembled the real Lieut. Manch, who was one of the heroes of the Tokyo raid, so a far-reaching search for someone who did, was started. The hunt had gone on for weeks when one day one of the talent hunters noticed Reilly strolling down Hollywood Boulevard and asked him to call at the studio. Although a screen career was far from his thoughts, Reilly, next day, was interviewed by Producer Sam Zimbalist and Director Mervyn LeRoy. The lanky youth read passages from the script and LeRoy and Zimbalist called for an immediate screen test. The next day he was signed to a Metro-Goldwyn-Mayer contract.

Reilly was born in Los Angeles, September 9. He is the only child of Jack R. and Josephine Reilly. He attended grade school in Los Angeles, high school in St. Louis, Mo., finishing his studies at Beverly Hills, California. He was an average student and had never decided exactly what sort of career he wanted to follow. After graduation from high school, he enrolled at the University of Southern California, majoring in banking and finance.

At the end of a year of college, he had an attack of wanderlust and set out to visit South and Central America. He hitch-hiked through Mexico and rode the freights through Guatamala. After a short stay in Salvador he continued on to Panama, where he took a job as foreman of a labor crew with an American engineering company, qualifying because he had learned to speak a little Spanish. When the construction job was finished he decided to return to the United States.

Back home, Reilly found a job again as a laborer. Six months of it, however, proved more than enough. Romantic urgings then replaced his wanderlust, and in Los Angeles he married his high school sweetheart, Mary Frances Blackburn. Now a married man, Reilly decided to settle down. He went to work in earnest at an aircraft plant, and it was on a day off from there that a talent scout discovered him in Hollywood.

Because of his great height, Reilly was turned down for Army service. He weighs 210 pounds, has blonde hair, and blue eyes. Clark Gable is his favorite actor and Greer Garson his favorite actress. *Boom Town* he liked best of all the motion pictures he has seen. He has a 10-month-old daughter, Mary Jo, the apple of his eye. He governs his life by one rule—get the most out of it. He collects stamps as a hobby, has no superstitions except a belief in some of his hunches.

Before the war his favorite recreation was sudden and long trips. While attending the University of Southern California he developed into a crack swimmer and helped paddle his freshman team to several victories. For the duration he plans to confine his recreational activities to playing piano, dancing, swimming and his stamp collection. He attends motion pictures once a week. His favorite youthful memory is jerking sodas during his school noon hour to earn pocket money.

Reilly is taking his motion picture career seriously—more seriously than he ever before took any of his jobs. Before the talent scout tapped him on the shoulder he was a man of many jobs and interested in none. Now he feels he has found what he wants. When word of his fine acting in *Thirty Seconds Over Tokyo* got around in Hollywood, he immediately started receiving offers of roles in other pictures.

His hefty and skyscraper build will, however, be utilized at his home studio, for sometime to come, with several roles awaiting him in future pictures at M-G-M.

LIFELINES

Born, Jack R. Reilly, Los Angeles, September 9. Only child of Jack R. and Josephine Reilly. Educated in Los Angeles grammar schools; St. Louis and Beverly Hills high schools, and University of Southern California. Married to Mary Frances Blackburn, high school sweetheart, January 30, 1942, at Las Vegas, Nevada. Children, Mary Jo, 10 months old. Height, 6 feet, 7 inches. Weight, 210 pounds. Hair, blond. Eyes, blue. Occupations: labor gang foreman, laborer, labor procurement follow-up man, actor.

Pictures: *Thirty Seconds Over Tokyo*, 1944.

Rochester
(Eddie Anderson)

THE success and fame as a gravel-voiced comedian that has come to Eddie Anderson, better known as Rochester to millions of radio and screen fans, was earned the hard way, even though it came all in a lump, overnight practically, when he made his bow on the air as Jack Benny's "gentlemen's gentleman" and Man Friday, the butt of many of Benny's best gags.

Rochester was a seasoned trouper, having experienced many lean and fat years in vaudeville, musical shows and as a night club entertainer before his squeaky vocal pipes and wisecracks were heard over the radio. His career in the entertainment world has been a variegated one since he forsook his freshman class in high school at San Mateo, California, to become a chorus boy in the Negro show, *Struttin' Along*. That started it all, and decided the youthful Eddie Anderson, as he was then programmed, that come hailstones or high water, he was determined to make the theater his future.

When the *Struttin' Along* show finished its tour, Rochester, who of course did not then bear that now humorous and widely known monicker, teamed with his brother, Cornie, and another young Negro lad as a free lance vaudeville act, taking bookings where they could find them—in theaters, night clubs and cafes and with bands. Transportation from one West Coast town to another in those early days was often via "the shoe leather express," as Rochester puts it, or hitch-hiking. Sometimes their collective bankroll was able to stand the strain of bus fares or even train tickets.

The trio, known as the "Three Black Aces," and specializing in song and dancing, got their first break in 1923, when they were signed to tour with the California Collegians band, a jazz orchestra then featuring one of the screen present day stars, Fred MacMurray.

In 1925, after a vaudeville tour over the Pantages circuit, Rochester left the act and joined up with a Fanchon and Marco unit show, playing de luxe movie theaters throughout the country and Keith-Orpheum vode houses. When the rasp-voiced comedian finally wound up back in Los Angeles the night club boom had started there. Rochester decided to invade this field of entertainment endeavor, with the result that he was a featured attraction at Sebastian's Cotton Club for two and one-half years.

But Easter Sunday of 1937 will always be a memorable day and date for Rochester. It was on that day that Jack Benny discovered him, hired him and bestowed the monicker of Rochester upon him. The rest is history.

Though he is most adept at dancing, with a style similar to the peerless Bill "Bojangles" Robinson, to the strains of jazz or swing rhythm, Rochester likes his music classical, the compositions of Rimsky-Korsakov, Bach, Rubenstein, Stokowski and Rachmaninof being among his favorites.

He rides horses and motorcycles and at various times has maintained a stable of racing steeds. Golf and motorcycling are chief among the Rochester diversions.

His success on radio and screen has revealed him to be a shrewd businessman. He has invested in a factory in San Diego, Calif., which maufactures parachutes, a venture of which he is most proud.

As Little Joe in Metro-Goldwyn-Mayer's *Cabin In the Sky*, Rochester had his most important screen role. He has also appeared in M-G-M's *Broadway Rhythm* and other films including, *You Can't Take It With You*, *Country Doctor*, *Buck Benny Rides Again*, *Man About Town*, and *Love Thy Neighbor*. He also enacted the serious role of Noah in *Green Pastures*.

Rochester depends largely for his success on two factors—his ready repartee and his peculiar voice. It was Hall Johnson who gave this vocal peculiarity probably its best description as " a gritty glottis." That rasping voice has become familiar around the world, via the air waves and screen.

He weighs 186 pounds and is five feet, seven inches in height.

LIFELINES

Born, Edward Anderson, on September 18, in Oakland, California. Educated, Oakland public schools and San Mateo (Calif.) High School. Height, five feet, seven inches. Hair, black. Eyes, black. Weight, 196 pounds. Occupations, vaudeville and night club entertainer, radio and screen comedian.

Plays: *Struttin' Along*.

Pictures: *What Price Hollywood?*, *Man About Town*, 1932; *Green Pastures*, *Old Country Doctor*, 1936; *Buck Benny Rides Again*, *Love Thy Neighbor*, 1940; *Cabin In the Sky*, 1942; *Broadway Rhythm*, 1943.

Jean Rogers

As a passenger aboard a coastwise excursion boat out of Boston, Jean Rogers was curious and a little amused, when a strange man touched her arm and advised her that she was beautiful.

It sounded familiar, although she was in her early teens. He added hastily that she "ought to be in pictures" and offered her a chance to get there. It turned out that the stranger was a Hollywood talent scout.

Miss Rogers and her mother, Mrs. Ellen Lovegren, of Belmont, Mass., were inclined to take it lightly, but he was insistent. As a result, Jean gaily entered a beauty contest on the stage of Boston's Metropolitan Theater. It was one of those survival-of-the-loveliest events and she finally stood alone the winner!

Her mother chaperoned her to Hollywood. They have always been pals and continue so in the new life in Hollywood, where Jean is now under contract to Metro-Goldwyn-Mayer.

She was born in Belmont, Mass., and attended grade and high schools in that attractive suburb of Boston. When very young she developed talent for drawing and thoroughly intended to study art. It has now become her avocation and she revels in water colors and pastels of western landscapes.

The memorable voyage on which Jean was "tapped" for screen stardom occurred in the summer following her graduation from Belmont High School. She had advanced through the various Girl Scout classifications at school, and she continues to be interested in the activities of the organization.

She is an able horsewoman, an excellent swimmer and plays a fast game of tennis. For indoors recreation she bowls. Reading and art hold her interest, however, despite opportunities for athletic activities in a climate that is more than usually mild.

When she arrived in Hollywood, Miss Rogers was cast at once in *Eight Girls In a Boat*, which demonstrated her talents as an actress with her initial effort. She appeared successively in seven more pictures and was heroine of six serials.

In 1941 she was signed on contract by Metro-Goldwyn-Mayer, where her first role was in *Design for Scandal*, with Walter Pidgeon and Rosalind Russell. By that time she had earned her spurs, being an accomplished actress, with a considerable following as a result of her roles in previous pictures.

She was seen next in *Dr. Kildare's Victory*, more recently in *Swing Shift Maisie* and *Whistling in Brooklyn*. Now one of a select group of young players who are regarded as definitely potential stars.

She is intrigued by the gay informality of Southern California, by contrast with the remembered hauteur of old Boston, but remains faithful to the traditions of New England. There is room enough in America for both, she believes, and says so with a delightful Boston Back Bay accent.

Miss Rogers is five feet, five inches in height, slender, weighing 118 pounds, and her eyes are the characteristic blue of the native New Englander. Her hair is light brown and usually charmingly coiffed.

She is busily engaged in canteen work among the service men stationed in California and is frequently seen along the Pacific waterfront. No excursion boats have been running since the war began, but she intends to ride one when they sail again.

She hopes to find out whether or not a talent scout rides every boat and it would be fun if another one should approach her. He would, because she hasn't changed a bit.

LIFELINES

Born, Eleanor Lovegren, March 25, Belmont, Mass., daughter of Ellen Lovegren, divorced; Educated, Belmont grade and high schools; Married to Danny Winkler, Hollywood advertising executive; Height, 5 feet, 5 inches; Weight, 118 pounds; Hair, light brown; Eyes, blue.

Pictures: *Eight Girls In a Boat*, 1934; *Great Air Mystery, Manhattan Moon, Stormy*, 1935; *Don't Get Personal, Conflict, Flash Gordon, Ace Drummond*, 1936; *Mysterious Crossing, My Man Godfrey, When Love Is Young, Night Key, Reported Missing*, 1937; *Flash Gordon's Trip to Mars, Time Out for Murder, Always In Trouble, While New York Sleeps, Inside Story, Mars Attacks the World*, 1938; *Hotel for Women, Stop, Look and Love, Heaven With a Barbed Wire Fence*, 1939; *The Man Who Wouldn't Talk, Charlie Chan In Panama, Viva Cisco Kid, Brigham Young, Yesterday's Heroes, Let's Make Music*, 1940; *Design for Scandal, Dr. Kildare's Victory*, 1941; *Sunday Punch, Pacific Rendezvous, War Against Mrs. Hadley, A Stranger In Town, Swing Shift Maisie*, 1942; *Whistling In Brooklyn*, 1943.

Lina Romay

TO most people, Detroit connotes automobiles—but to Lina Romay it's the place where Lady Luck smiled upon her, and started the train of events which led the exotic songstress to Hollywood and screen success.

In 1940 Lina, born Elena, was living in Detroit. Her father was Consul for Mexico there. One night at a local celebration, the master of ceremonies called upon the Romay girl to bring her guitar up to the stage and give out with a tune.

It was the first time Lina had appeared in public. Present at the gathering was a Detroit newspaper reporter. He thought the slender, graceful girl with the deep brown eyes, bewitching smile and gay seductive voice, had great potential talent.

He arranged a radio audition for Lina. She was immediately signed to sing for fifteen minutes, once a week. For this she was paid five dollars per week.

She had been singing on the radio only a short time, when Xavier Cugat played a theater engagement there. A rival theatre decided to stage a Latin-American show, and engaged Lina to sing in it. She was an instantaneous success, and Cugat, hearing her, offered her the featured vocalist's spot in his orchestra. Lina, however, turned it down, preferring to remain at home.

When later she moved to New York with her family, the fates got busy. Cugat was desperately searching for a singer for his band. An agent said he knew just the girl for him—and produced Lina! Cugat signed her, and it was he who suggested she change her first name to Lina.

Lady Luck continued to smile, and Lina appeared in her first picture with Cugat and his rumba band in *You Were Never Lovelier*. A role in *Stage Door Canteen* followed. Then *The Heat Is On*, with Mae West. Metro-Goldwyn-Mayer signed the Cugat band in 1943 as a feature for *Two Girls and a Sailor* and another musical, *Bathing Beauty*.

During filming of *Two Girls and a Sailor*, in November, Lina married John Lawrence Adams, an investment broker.

At the conclusion of the picture she signed an M-G-M contract but accompanied Cugat to New York for stage engagements. She later returned to Hollywood to start work under her screen pact.

Lina plays the piano. She loves colors, brighter the better. She is a nature-lover, likes all flowers. Her most treasured possessions are three rag dolls given her by her husband. Her only superstition is three on a match.

She hates darkness. She remembers, as her narrowest escape, a landslide which almost engulfed her and her family while driving to Mexico. A derrick had to lift their car from out of the dirt and back on the highway. She has a cocker spaniel, called "Negra." She attends motion pictures as often as possible. Also she believes that efficiency and concentration, plus gusto, are ingredients for success not only in singing and acting, but in any other line of endeavor.

Most people pronounce her name to rhyme with "Rome-ay" instead of the correct pronunciation, which is "Rome-eye." But no matter how you say it, it denotes a dark-eyed Latin beauty who is on her way to greater success as a screen songstress and actress.

She was born Elena Romay, daughter of Porfirio A. and Lilian Romay, January 16th, in New York City, where her father was stationed in the Mexican diplomatic service. She grew to young womanhood in New York, receiving her education in a Catholic convent in Brooklyn, and a Long Island high school. Her favorite classes were English and sewing. She also excelled in swimming and diving. Her fondest childhood memory is of the summer vacations she spent in the Berkshire mountains in New York State.

At various times she has lived in El Paso, Texas, and Mexico, following her father and mother as the former's diplomatic assignments took him from place to place. He is today attache at the Mexican Consulate General in Los Angeles.

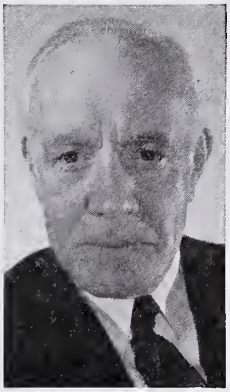
LIFELINES

Born, Elena Romay, January 16, in New York City, daughter of Porfirio A. and Lillian Romay. Father in Mexican Diplomatic Corps. Height, five feet, three inches. Weight, 110 pounds. Eyes, brown. Hair, brown. Educated in Catholic convent, Brooklyn.

Married to John Lawrence Adams, November 25, 1943, in Los Angeles. Home, Beverly Hills, California.

Radio, Nightclubs: Vocalist with Xavier Cugat and his orchestra for three years. Vocalist with Horace Height band, 1940.

Pictures: *You Were Never Lovelier, Stage Door Canteen*, 1942; *The Heat Is On, Two Girls and a Sailor, Bathing Beauty*, 1943.



Lewis Stone

RESTRAINT being an inherent quality of his New England nature, Lewis Stone employed it in the theater as well as in his personal life. It has worked to dual advantage.

As an army officer he commanded men with the same quiet emphasis that marks his fatherly admonitions to Mickey Rooney in his famous role as Judge Hardy. He uses words sparingly and he is miserly with gestures. Stone is much the same, in character and out.

He first appeared on the stage in 1900 in a play called *Side-Tracked*. Twenty-four years later he became one of the original stars to join the then new Metro-Goldwyn-Mayer organization. He is still there. In the interval, he served in World War I. In 1942 commanded the 1st California Evacuation Regiment, organized to remove civilians in emergency. Prior to his theatrical beginning, he fought in the Spanish-American War.

Stone was born in Worcester, Mass. His father, Bertrand McDonald Stone, was junior partner in the firm of Timothy Stone & Sons, makers of boots and shoes through a generation that antedated the Civil War. His mother, Philena, was descended from Scotch pioneer settlers in New England. With that solid background, the boy was endowed with stability. He acquired a love of the theater from the three sisters and one brother of his father, who had formed the old Boston Opera Company.

When Lewis was 10, the family moved to New York. He went to school in the 89th Manhattan district. At the conclusion of his grade school education, the boy went to work at anything that offered.

After two years of it, young Stone abruptly quit to enlist in the U. S. Army for service in the Philippines. That was in 1898. He was discharged as a sergeant. It was then that he went on the stage.

He became popular immediately and by 1915 was a Broadway celebrity. He starred in *Bird of Paradise*, with Laurette Taylor, *Dollar Mark*, *Girl of the Golden West*, and other hit plays. Following his appearance in 1915 in *Inside the Lines*, Stone was lured into pictures by Thomas Ince. His first appearance was with Bessie Barriscale in *Honor's Altar*.

Several others followed and Stone returned to the New York stage, but promptly abandoned his career to enlist for service in World War I. He trained at Plattsburgh and became a major of cavalry. He has retained his commission in the U. S. A. Reserve.

Following the Armistice, Stone began his association with L. B. Mayer, appearing in silent films. He joined Metro-Goldwyn-Mayer at the time of the merger in 1924, appearing in *A Woman of Affairs* with Garbo and the late John Gilbert. His career in recent years has been distinguished by his role as the Judge in the Hardy Family series.

Stone lives on a ranch in San Fernando Valley with his wife, the former Hazel Woof, whom he married in 1930. He is the father of two daughters by his first wife, who died.

LIFELINES

Born, Lewis Stone, Nov. 15, in Worcester, Mass., son of Bertrand McDonald and Philena Stone; Educated, New York City public schools; Married, 1930, to Hazel Woof; Height, 5 feet, 10½ inches; Weight, 165 pounds; Hair, white; Eyes, hazel; Occupations, soldier and actor.

Stage plays: *Side-Tracked*, 1900, followed by scores of others, including *Bowery After Dark*, *Great White Diamond*, *Bird of Paradise*, *Misleading Lady*, *Inside the Lines*, *Where Poppies Bloom*, *Dollar Mark*, *Girl of the Golden West*, *The Brat*.

Important pictures: *Honor's Altar*, 1915; *Scaramouche*, *Inside the Lines*, *River's End*, *Blonde Saint*, *Three In Love* and many others up to 1924 when he joined Metro-Goldwyn-Mayer merger. Appeared in *Woman of Affairs*, followed by five active years, then in 1929, *Madame X*. *Strictly Unconventional*, *Wonder of Women*, *Trial of Mary Dugan*, *Big House*; in 1930, *Romance*; 1931, *Sin of Madelon Claudet*, *Mata Hari*; 1932, *Grand Hotel*, *Unashamed*, *White Sister*; 1933, *Queen Christina*; 1934, *West Point of the Air*; 1935, *You Can't Have Everything*; 1936, *Treasure Island*, *David Copperfield*, *Small Town Girl*; 1937, *Bad Man of Brimstone*, *You're Only Young Once*; 1938, *Judge Hardy's Children*, *Love Finds Andy Hardy*; 1939, *Out West With the Hardys*, *Ice Follies*, *The Hardys Ride High*; 1940, *Andy Hardy Gets Spring Fever*, *Judge Hardy and Son*, *Sporting Blood*, *Andy Hardy Meets Debutante*; 1941, *Andy Hardy's Private Secretary*, *Life Begins for Andy Hardy*, *The Bugle Sounds*; 1942, *Courtship of Andy Hardy*, *Andy Hardy's Double Life*; 1943, *Andy Hardy's Blonde Trouble*.

Joe Sullivan

WHEN Joe Sullivan signed a Metro - Goldwyn - Mayer contract as an actor, he did not have far to go to put his name on the dotted line. Joe was born in Oakland, California, and reared in Los Angeles, which automatically makes him a bona fide native California son.

Ever since he was ten, this husky, likeable Irishman has been career-minded, but not until he was seventeen did he decide on the type of future endeavor that would best suit and please him. Joe admits to having thought of becoming many things—a doctor, a lawyer, or even a teacher. When he entered Manual Arts high school in Los Angeles, however, his music teacher was quick to realize that the young Irishman's voice showed great promise, and he urged Joe to work and study hard to become a good singer, "maybe some day a great one," the teacher added.

High school graduation was an important event for Joe, but he sat through the commencement exercises with the rest of his classmates, all the time knowing what he wanted. His eyes were straight ahead on a career as a singer, and he felt determined to let nothing stop him.

He chose a music course at the University of Southern California as his next step in realizing that ambition, but finances proved a temporary stumbling block. Getting a job as a truck driver to earn the needed money, he warbled and vocalized during the night as he piloted his trucks along mountain highways. Pay checks were salted securely away in the bank, with only enough held out each week for living expenses. Twelve months to the day that he squeezed behind the wheel of his first truck he left the job—and once more resumed his studies at the University of Southern California.

At the end of four years he graduated and received an A.B. degree.

The usual radio and small concert jobs followed as he strove to get started. Then came the break that Joe had been hoping, dreaming, yes praying for, he says, since the day he received his high school diploma. He was signed for the role of Count Almaviva in a production of *Barber of Seville* staged at Long Beach, as part of its 1940 concert series. Present on the opening night, in the audience was the stage director of the Chicago Opera Company who immediately became interested in the young man with the big voice and took Sullivan to Chicago to sing smaller roles and gain invaluable operatic experience.

From there on Joe Sullivan's career was on the up path to success. He appeared as soloist with the Pasadena Music Festival, the Ice Follies, American Music Theater, San Francisco Comic Opera Co., the San Bernardino Comic Opera, and on numerous radio programs on the West Coast and in New York.

As usual, the ubiquitous motion picture talent hunters were on the job, eventually caught up with Joe, signed him, and now he is well on his way to becoming a singing favorite of the screen as well.

Six feet tall, he weighs 180 pounds, has blond hair and blue eyes. Sullivan is all that his Irish name implies, smiling and quick of wit. Always interested in the screen, he attends motion pictures as often as possible and proclaims Ingrid Bergman as his favorite star and Charles Boyer as his favorite actor.

An athlete of ability while in college, he now finds time for golf, bowling and swimming. His hobbies are wood-carving and painting. When engaged in neither sports nor hobbies he enjoys playing piano, trumpet or French horn, according to whichever strikes his fancy at the moment.

Sullivan married Marie Pauline Horn on April 2, 1938, in Hollywood. They have a three-year-old daughter, Patricia Marie.

LIFELINES

Born, Harry Joseph Sullivan, August 9, 1917, in Oakland, California, son of Harry Patrick Sullivan, railroad engineer, and Helen Gould Sullivan. Educated, Whittier Grade School, Salt Lake City, Utah; Manual Arts High School, Los Angeles, and the University of Southern California, graduating from latter with an A.B. degree in music and voice. Married Marie Pauline Horn, April 2, 1938. Height, 6 feet. Weight, 180 pounds. Hair, blond. Eyes, blue. Occupations, truck driver, concert and opera singer, radio soloist.

Stage: *Barber of Seville*, Long Beach Concert series, 1940; Chicago Opera Company, 1940 and 1941; Pasadena Musical Festival, 1940 to 1943; *Ice Follies*, 1942-1943 seasons; *Rose Marie*, San Francisco Opera Company; *Il Trovatore*, San Bernardino Opera Company, 1944; *La Boheme*, American Music Theater, 1944.

Robert Sully

ROBERT SULLY had no thought of becoming a motion picture actor when he came to Los Angeles in 1943. He had never done any professional acting and his sole interest in movies was that of a theatergoer. He was a graduate of the University of Pennsylvania, where he majored in finance, had learned business production and industrial engineering in night schools and by working as a laborer in Pittsburgh steel mills. Before his trip west he had been a practical engineer and technical sales representative for the Union Carbide Corporation in Cincinnati.

Then, Sully came west. Hollywood saw him, Metro-Goldwyn-Mayer gave him a contract and his very first role was an important one with Hedy Lamarr and William Powell in *The Heavenly Body*.

Sully was born in New York City on November 20, the son of Reginald and Florence Cagney Sully. He attended public schools in Pittsburgh, in Mamaroneck and Larchmont, New York, and graduated from the Taylor Alderdice High School in Pittsburgh after his family returned to the Pennsylvania metropolis, where his father still is an executive of a steel corporation.

After his freshman year at Duquesne University, Sully spent a year as a laborer and in laboratories of the Carnegie-Illinois Steel Mills, learning business the hard way, then transferred to the University of Pennsylvania. He was active in all types of athletics at both universities, excelling in football and crew. During summer vacations he worked in the mills, learning more of the practical side of industry, and during the scholastic year did a thriving business as a "ghost writer" of themes and term paper for fellow students. That, however, was his only fling at professional writing.

College days over, Sully went to work for the Cincinnati Carbide Company, staying more than two years.

While working in Cincinnati, Sully happened upon a deserted, century old farmhouse, about twenty miles outside the city. Its doors hung crazily on their hinges, windows were broken and pigs wandered through it. He rented the old place, then started rebuilding and remodeling. He ripped out the gingerbread decorations which had been added years after it was built and uncovered fine old hand hewn beams and graceful colonial fireplaces. Paint, wallpaper and plenty of hard work eventually restored the house to its original simple charm. He then bought antique furniture for it, the net result being that it was so interesting that a national magazine published an illustrated article praising Sully's ingenuity in restoring it.

In 1943 Sully received offers from four Los Angeles industrial companies. He decided to see the west and investigate business opportunities there.

At the Hollywood home of a friend he met a screen director a few days after his arrival and suggested that he try pictures. The director was so convinced that he persuaded Sully to see his agent, who was even more enthusiastic than the director. Bob still was unimpressed, but agreed to give the agent three months' time.

Sully 6 feet 3 inches tall, weighs 210 pounds, has dark brown hair and brown eyes. His favorite sports are tennis and swimming, his hobby is collecting guns, antique and modern Football injuries and bronchial trouble have excluded the actor from American, British and Canadian armed forces, in all of which he has tried to enlist.

None of his forebears were actors; the law and business were their fields. Sully's own childhood ambitions were many, but acting was not among them. Now, however, he calls it "a great profession." His second important role was in *Meet Me in St. Louis*, starring Judy Garland.

He plays piano and sings in his shower. He has no superstitions, doesn't believe in hunches, goes to the movies several times a week and would go back to industry if he were not in motion pictures.

He is unmarried, has an English setter named "Punkin" and hopes, if he stays in California, to find another old house to restore, a house preferably near the sea.

LIFELINES

Born, Robert Sully, son of Reginald and Florence Cagney Sully, New York City, November 21; Educated Mamaroneck, Larchmont (N. Y.) and Pittsburgh schools, Duquesne University and University of Pennsylvania; Height, 6 feet 3 inches; Weight, 210 pounds; Hair, dark brown; Eyes, brown; Occupations, practical engineer, technical sales representative and actor.

Pictures: *The Heavenly Body*, 1943; *Meet Me In St. Louis*, 1944.

Elizabeth Taylor

ELIZABETH Taylor literally "willed" herself into the role that is bringing her screen fame.

When the eleven-year-old actress learned that Metro-Goldwyn-Mayer, where she is under contract, was planning to film *National Velvet*, she decided she wanted the title role of Velvet. She looked the part, had the proper English background and accent. Since the age of four she had been riding and was an expert equestrienne. But the adaptation of Enid Bagnold's best seller required that Velvet be an expert jumper, accomplished enough to ride in a steeplechase. So Elizabeth went into rigorous training, riding, and jumping horses several hours a day.

When she considered herself sufficiently proficient, she won an interview with Producer Pandro S. Berman. He told her she was too small for the role, however well she might ride. Elizabeth decided to grow.

She ate more than she had ever eaten in her life and added two extra hours sleep each night. In three months she grew three inches, and even her doctor was amazed at her growth. At the end of that time she reported to Berman again and said simply, "I told you I would grow." He and Director Clarence Brown watched the determined youngster ride and jump and were amazed at her ability. They tested her in Technicolor and she won the role of Velvet.

Elizabeth was born in London, England, February 27, 1932, the daughter of Francis Taylor, an art dealer, and the former Sara Sothern, an American actress who had been on the New York and London stages.

The Taylors spent summer vacations in Kent at the lodge on the estate of Colonel Victor Cazalet, Elizabeth's godfather who was reported missing on a flying mission over the continent in 1943. The "lodge" was a fourteen room sixteenth century house. When Elizabeth was four, Colonel Cazalet gave her a beautiful wild field horse, Betty, which the child alone could handle. On one occasion Anthony Eden, a guest of Colonel Cazalet's, asked to ride Betty. He was warned about the mare but insisted on trying her. He was thrown three times, gave up and conceded exclusive rights to Elizabeth.

Elizabeth attended school at Byron House in London and traveled with her parents every year to the United States to visit her grandparents. She studied ballet dancing with the celebrated Vaccani, dancing teacher of the royal family for two generations. The child's only public appearance before she started in movies was at the age of three when she danced at a recital given for British Princesses Elizabeth and Margaret Rose.

Elizabeth always has had an instinctive love of animals and her pets have included fish, rabbits, turtles, an owl, ducks, even snakes and mice, not to mention various dogs and cats. She now has three dogs and two cats.

When she was seven, war clouds gathered over Europe. Mr. Taylor sent his wife, Elizabeth and her older brother, Howard, to stay with Mrs. Taylor's father in Pasadena. Six months later he joined them and since then they have made their home in Beverly Hills where Mr. Taylor has an art gallery.

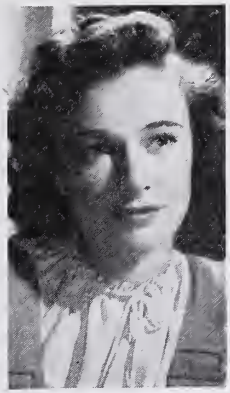
After the United States entered the war, Mr. Taylor became an air raid warden and met a fellow Beverly Hills warden, Sam Marx, M-G-M producer then preparing *Lassie Come Home*. Marx was having difficulty finding a little English girl to play with Roddy McDowall. He called on the Taylors one evening, saw Elizabeth and decided immediately that the dark-haired, blue-eyed girl was perfect for the role. Her screen test proved his judgment correct and her acting won her a long term contract from M-G-M. Her second role was in *The White Cliffs of Dover* in which she also appeared with Roddy. She also was borrowed by Twentieth Century-Fox for a role in *Jane Eyre*, before being given the title role in *National Velvet*.

Elizabeth attends the M-G-M school. Her favorite study is art, but she also likes spelling and reading. She rides, skates, plays badminton and cycles. Her favorite recreation is horseback riding. She plays piano and has a trained coloratura voice.

LIFELINES

Born, Elizabeth Taylor, Feb. 27, 1932, in London, England, daughter of Francis and Sara Sothern Taylor; Educated Byron House in London, Hawthorne School in Beverly and M-G-M school; Height, 4 feet, 11 inches; Weight, 90 pounds; Hair, dark brown; Eyes, blue; brother, Howard, 14; Occupation actress.

Pictures: *Lassie Come Home*, 1942; *Jane Eyre*, 1943; *National Velvet*, *The White Cliffs of Dover*, 1944.



Phyllis Thaxter

TWO years ago in New York, a chamingly vivacious wisp of a girl played a special matinee of *Claudia* for stage producer John Golden. For Phyllis Thaxter, it was the beginning of a promising career, or the finish. She wasn't sure which, being in a state of partial paralysis at the thought of playing her first big part before so critical an audience. But also, she was an actress, with the spark of greatness. The audience thought so. So did Golden. For the next two years, Phyllis was Claudia, six months in New York, six months with the Chicago company, and a year on the road.

On tour in *Claudia* last fall, Phyllis appeared in San Francisco and Los Angeles. About this time, Producer Sam Zimbalist was preparing to film *Thirty Seconds Over Tokyo* at Metro-Goldwyn-Mayer. He had just met Captain Ted W. Lawson and his wife, Ellen. It was thoughts of Ellen that had kept Lawson alive during long weeks of suffering in China after the Tokyo raid. Zimbalist wanted a girl for the role with Ellen's natural sweetness of character.

On the chance that Phyllis might be the girl he was looking for, Zimbalist saw *Claudia* in San Francisco. She was everything he had hoped for, and more. But Phyllis wasn't particularly interested in motion pictures. She had turned down other film offers, feeling that she still had much to learn in the theater. When the company arrived in Los Angeles, however, she made a test for Ellen.

Her test was sensational, and she signed a contract. Director Mervyn LeRoy, who has helped more young players to stardom than any other one man in Hollywood, stakes his reputation that she not only will be a star in her first picture, but one of the great actresses of the screen. This will come as no surprise to many people, including Alfred Lunt and Lynn Fontanne, and Laurette Taylor. It is interesting that *Claudia* already has made stars of two other actresses who have played the title role in the play, Jennifer Jones and Dorothy McGuire.

Phyllis was born in Portland, Maine, on November 20. Her father, Sidney Thaxter, is a judge of the Supreme Court of Maine. Her mother, who was Phyllis Schuyler, gave up a theatrical career with the Ben Greet players to marry and have a family of four, which includes, besides Phyllis, her two sisters, Mrs. Hildegarde Gignoux, Marie Louise, and her brother, Sidney Warren, who is in the United States Navy submarine service.

Perhaps it sounds trite, as Phyllis thinks, to say that she always wanted to be an actress. But she did. After graduating from the Deering High School in Portland, she sought her family's permission to go on the stage. Since she was barely seventeen, it was a difficult decision for her parents to make. They decided that if it meant her happiness, she could have her chance.

Phyllis served her apprenticeship in summer stock at the famous Ogunquit Theater in Maine. Laurette Taylor, who was connected with the company, believed that she had a bright future, and gave her every assistance. Following her debut, she attended the French School in Canada, and acquired more experience with the Montreal Repertory Theater.

In 1939, she set out for New York, the big adventure. The Rehearsal Club was her address and home. Within two weeks, she had a walk-on bit in George Abbott's *What a Life*, starring Ezra Stone. She played it for a year, then did summer stock in New Hampshire, playing leading parts in such plays as *Our Town* and *Shadow and Substance*.

Back in New York, she was idle from September until February. The Lunts were casting *There Shall Be No Night*. Miss Fontanne personally auditioned the young actress, gave her the part of a maid, and also made her understudy to the ingenue. The Lunts could not speak too highly of her talents. Then came *Claudia*, and triumph.

Phyllis is not married, and says at the moment she has absolutely no prospects. She is an excellent swimmer and a good horseback rider. There is much about her that is exciting, but most of all, her wide-eyed naturalness.

LIFELINES

Born, Phyllis Thaxter, Portland, Maine, November 20, daughter of Judge Sidney Thaxter, Judge of the Supreme Court of Maine; Educated, Wayneflate School and Deering High School, Portland, Maine, and the French School, Montreal; Height, 5 feet, 4 inches; Weight, 110 pounds; Hair, brown; Eyes, hazel; Occupation, actress.

Plays: *Claudia*, *There Shall Be No Night*, *What a Life*, *Our Town*, *Shadow and Substance*.

Pictures: *Thirty Seconds Over Tokyo*, 1944.

Nancy Walker

HOLLYWOOD has dubbed her "The female Mickey Rooney," but as far as lively, bouncing Nancy Walker is concerned funmaking is a mighty serious business.

Nancy, like Mickey, is a natural comic. The day she discovered this, however, she burst into tears of disappointment! Fortunately the cascade was shortlived and Nancy has progressed to become a sparkling stage and screen comedienne, winning her clown rating the hard way—on Broadway.

Her aptitude for buffoonery was inherited from her father. The oldest daughter of Dewey and Myrtle Barto, she was born in Philadelphia on May 10th. Her parents were both big time vaudeville entertainers; her father was, and still is, noted as a comedian. With them she traveled through most of Europe, playing engagements in theaters and music halls there.

Nancy began learning about show business almost as soon as she could toddle. While she was still a student in New York's Professional Children's school, she attempted her first vocal audition for a night club job. Letting go with a torch song in a manner which she considered "loaded with expression and feeling," her chops fell at the resulting explosion of laughter. Offered a spot as a knockabout comedienne, this invitation shattered her belief in herself as a velvet-voiced chanteuse. A cloudburst of tears followed, this time.

During the next few months, recovered from her first disillusionment, Nancy worked hard to capitalize on her new found talents as a comedienne. She won a night club engagement in Washington, D. C. which guaranteed her two weeks' work.

"After two nights the manager decided I was so bad he offered to pay me off right then and there," Nancy admits, "but I had that two weeks' guarantee and I forced him to let me play it out. After all, there was nothing he could do about it. He was stuck."

Nancy's next professional venture took place in a summer camp show in the Catskills. If she didn't make good there, she was told, she might as well give up. The summer camp engagement lasted just two weeks. "You can see," she says, "I was getting better all the time."

Returning to New York, Nancy managed to wangle a spot as novelty vocalist with Joe Ryan's orchestra. Learning that stage producer George Abbott was conducting auditions for his forthcoming musical *Best Foot Forward*, Nancy decided she had nothing to lose and might just as well try out. Abbott personally heard her sing, was favorably impressed by her individual style of comedy, and wound up signing her for a featured role in that production. He not only handed her the part of "Blind Date," but built the characterization from a minor one, with five lines of dialogue, to a leading portrayal.

Overnight Nancy Walker became a byword with New York theatergoers. She had them laughing, applauding, and literally crying for more of her boisterous funmaking. And it has been the same on the screen. Singled out by argus-eyed Metro-Goldwyn-Mayer talent scouts, she was sent to Hollywood to make her screen debut in the Technicolor film version of *Best Foot Forward*. One look at the first week's scenes shot for the picture and Producer Arthur Freed immediately put an option on her for his scheduled Mickey Rooney-Judy Garland starrer *Girl Crazy*. Signed to a long term contract, Nancy followed these screen successes with equally successful and hilarious roles in *Meet the People* and *Broadway Rhythm*.

Stocky and bumptious, with sparkling shoe button eyes and a voice with sand in its gearbox, Nancy possesses inexhaustible vitality. Recently she has begun writing for relaxation, is preparing a series of comedy routines for herself. Since coming to Hollywood she has bought a comfortable home in Beverly Hills where she lives quietly with her father and younger sister.

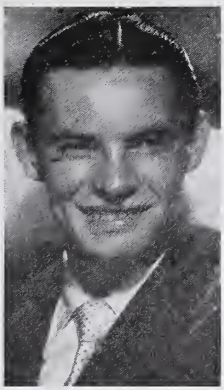
Nancy misses the stage and footlights, the thrill of standing behind a curtain waiting for the overture to finish she says. So, she hopes to alternate her promising Hollywood future with stage appearances on Broadway.

LIFELINES

Born, Anna Myrtle Swoyer (Barto), Philadelphia, Pa., May 10th, daughter of Dewey and Myrtle Barto. Educated, Professional Children's School, New York. Height, four feet, eleven inches. Weight, 115 pounds. Hair, brown. Eyes, brown. Occupation, comedienne.

Plays: *Best Foot Forward.*

Pictures: *Best Foot Forward, Girl Crazy,* 1943; *Meet the People, Broadway Rhythm,* 1944.



Arthur Walsh

JITTERBUG dancing led Arthur Walsh to a screen career. Tall, slim, loose-jointed young Walsh won eight national jitterbug championships and countless local ones before going to Hollywood. He now is under contract to Metro-Goldwyn-Mayer, and although he plans to continue dancing he hopes some day to win recognition as a character actor.

Walsh, born in Winnipeg, Canada, on July 15, the son of William and Miriam Walsh, grew up in Detroit and attended Burton grade school, Jefferson and Northern high schools in the Michigan metropolis. He never took a dancing lesson, but he has given many. His mother, though not a professional, taught him the rudiments of ballroom steps when he was a youngster and Walsh developed his own unique technique. A booking agent saw him dancing at a high school prom in Detroit and put Walsh in a vaudeville act with three other young dancers. Later he was in another act called "Slip 'n' Slippery," and his nickname, as a result, is "Slippery."

After experience in vaudeville and night clubs, the young dancer went to New York where he danced for Olsen and Johnson and won a spot in their *Hellzapoppin'* and later in *Sons o' Fun*. He was also in the Broadway productions of *You'll See Stars*, *You're In the Army Now* and *Artists and Models*.

Having decided on movies for a career, he went to Hollywood, willing to chance his luck and without benefit of an agent. He won small roles in *Stage Door Canteen* and M-G-M's *See Here, Private Hargrove*. His first dancing role was in M-G-M's *Two Girls and a Sailor*, in which he did a breathtaking jitterbug routine with June Allyson, and as a result was put under contract by the Culver City studio. Walsh later was featured in a Pete Smith short subject, *Swing Steps*.

He proved his acting ability in *Two Girls and a Sailor*, as well as displaying unique dancing talent, in the role of a sad-faced young soldier who wandered mournfully through the entire length of the filmusical, maintaining his deadpan expression even in his jitterbug routine, until the last few feet when he broke into a broad, infectious grin.

His next screen assignment was in *The Thin Man Goes Home*, in which again he displayed his jitterbug technique, portraying a sailor assigned to entertain Myrna Loy on a dance floor. Walsh taught her the routine.

Walsh was an elevator operator and a department store clerk during school vacations and before he became a professional dancer, but from early childhood his ambition was to get into the theater and those jobs were merely stopgaps. After he started dancing his future was clearly defined for him, and even in his spare time dancing is his favorite recreation. He also is a proficient swimmer, golfer and horseback rider.

An ardent film fan, he goes to the movies on an average of four times a week. He asserts he has no superstitions, but has a gold ring, fashioned like a snake, which he considers a lucky piece of sorts. He bought it the day he won his first New York stage job, and has worn it constantly since. As a hobby he writes songs and poems, but never has submitted any for publication.

Arthur was the first member of his family to become a professional entertainer, but now two of his sisters are dancers and a third is a drama coach. He is an honorary member of the Lambs Club in New York in recogntion of his performance at a show given for that famed theatrical organization.

This young "king of the jitterbugs" who is six feet tall has black hair and blue eyes. Despite his healthy appetite he cannot gain weight and tips the scales at 135 pounds. The strenuousness of his dance routines undoubtedly keeps him slim.

His madcap gyrations on a dance floor would wear out many a more robust person. Obviously an unusually agile product of the modern jitterbug dance school, he continually invents new steps and acrobatic stunts for his dizzy routines.

LIFELINES

Born, Arthur Walsh, July 15, in Winnipeg, Canada, son of William and Miriam Walsh; Educated, Burton grade school, Jefferson and Northern high schools, in Detroit; Height, 6 feet; Weight, 135 pounds; Hair, black; Eyes, blue; Occupations, dancer and actor.

Plays: *Hellzapoppin, You'll See Stars, Sons o' Fun, You're In the Army Now, Artists and Models.*

Pictures: *Stage Door Canteen, See Here, Private Hargrove*, 1943; *Two Girls and a Sailor, The Thin Man Goes Home*, 1944.

John Warburton

THE son of a minister and a former actress, John Warburton planned to follow his father's career, but before he had finished his schooling, he succumbed to the allure of the theater.

Born John Barrow in Liverpool, England, June 18, he is the son of George Barrow and the once celebrated English stage star, Jessie Robinson. It was the tales his mother frequently told him when he was a child about her interesting life as an actress, that finally brought his youthful decision to pursue a dramatic career instead of studying for the ministry.

While at Oxford University, John enlisted in the British Army and served from 1916 to 1918 with the South Lancashire Regiment.

At the end of World War I, he decided to turn to the stage and played with the Liverpool Repertory Theatre. His first big chance came when the English stage and screen star, Percy Marmont secured for him the juvenile lead in *Nicole*.

In the middle of the 1920's, Warburton came to the United States and appeared for eight successful years on Broadway. He played leading roles in such productions as *Journey's End, Bird In the Hand,* and *Dishonorable Lady*.

Whenever he had a chance between plays, the actor followed another childhood ambition by shipping out as a merchant seaman. It was on one of these voyages that he experienced his most amazing adventure.

The trip was on an Italian square-rigger traveling from Jacksonville, Florida, to Palermo, Italy. None of the crew members could speak English and since Warburton could understand no Italian, he didn't speak to anyone for the four months it took to complete the voyage. Halfway across the ocean, the vessel was blown completely off its course by a storm of hurricane proportions. The food supply ran so low that the crew had to subsist for over a week on nothing but hardtack. When the gale subsided, the ship was becalmed and had to be towed to Palermo.

In 1933 the adventurous Warburton arrived in Hollywood and began a successful motion picture career with Diana Wynyard in *Cavalcade*. This was followed in rapid succession by *Becky Sharp, The Sisters* and *Captain Fury*. The thing he remembers most about his first visit to Hollywood is the fountain at Santa Monica and Wilshire Boulevards that flows in many different colors at night.

After this picture he decided to turn rancher and bought a large horse and cattle ranch near Palm Springs, California. Among his most treasured possessions are the ribbons and cups his horses have won.

Warburton is himself an excellent horseman and has often appeared in western rodeos. Since acquiring his own ranch his favorite avocation is training horses. He proved that he possessed a rancher's resourcefulness when, unable to obtain lumber because of wartime shortages, he built his barn out of adobe clay.

Although ships and ranching have lured him away from acting for short periods, Warburton has again returned to Hollywood and recently appeared in *Saratoga Trunk* and M-G-M's *The White Cliffs of Dover*

As result of his maritime and dramatic endeavors Warburton has visited almost every country in the world. He has lived in Liverpool, London, Antwerp, Rome, Naples, Palermo, New York, and Los Angeles; and has traveled throughout all of Europe, South America, and the West Indies.

Warburton's favorite screen actor and screen actress are Mickey Rooney and Judy Garland, while his stage favorites are Helen Hayes and the late Leslie Howard.

The versatile Mr. Warburton's artistic accomplishments do not end with dramatics for he has written several songs, and once had his own vaudeville act in which he traveled as the "Mad Musician" and played nineteen musical instruments.

He has also written many short stories and is thinking of attempting a novel.

LIFELINES

Born, John Barrow, June 18, Liverpool, England; parents, George and Jessie Barrow; Educated, Liverpool grade and high schools and Oxford University; Height, 6 feet; Weight, 168; Hair, brown; Eyes, blue; Occupations, actor, rancher, sailor.

Plays: *Journey's End, Bird In the Hand, Dracula, Dishonorable Lady.*

Pictures: *Cavalcade*, 1933; *Thirty Days, Chi-Chi, Love Is Dangerous, Study In Scarlet, Becky Sharp, The Sisters, Captain Fury, Saratoga Trunk*, 1943; *The White Cliffs of Dover*, 1944.

Jacqueline White

THE question of college versus career that has bothered so many girls, was no problem to blonde and pretty Jacqueline White. Her earliest ambitions had centered on being a screen actress and when the opportunity presented itself, she allowed nothing, not even a college education, to interfere with a chance at a screen career.

Evidently, she sensed, even then, that her destiny lay with that studio. Since coming to Metro-Goldwyn-Mayer Jacqueline has played in several important roles and studio executives are grooming her for eventual stardom.

But it was while she was in college that she got the break that led to her movie career. Appearing in a drama class production of *Ah, Wilderness* at the University of California at Los Angeles, she was seen by a Metro-Goldwyn-Mayer executive, who forthwith invited her to make a screen test at the studio. The test was so successful, she was placed under a long term contract.

Jacqueline was born in Los Angeles, the daughter of Floyd and Gladys White. Proud guests at her christening was her uncle, the late Frank Knox, Secretary of the Navy, and another uncle, Brigadier General Byron E. Gates, of the Army Air Corps.

Jacqueline has two sisters, Betty and Helen, both of whom are happily married and neither of which is interested in a career.

She has lived her entire life in Beverly Hills. From the El Rodeo grammar school she went to Beverly Hills High School. During her studies there she won both the state and national high school dramatic championships with her rendition of a scene from Sherwood Anderson's *Elizabeth, the Queen*. In addition she became a Shakespearean actress and won a contest for a scene from *Romeo and Juliet*. She knows, perfectly, no less than 27 major roles in the Bard's many plays.

During her years in college she was the star of all drama class productions, which ranged from *Romeo and Juliet* to comedies such as *Leave It to Smith*. She is a member of the Alpha Phi sorority, and in a recent issue of the Beta Delta Chapter's periodical, she is hailed as one of its outstanding and most promising members.

While still at college, the blossoming young blonde actress played roles in several dramatic shows on the radio.

Jacqueline is tall and statuesque, with a crowning glory of long, wavy blonde hair. Her eyes are big and very blue and she is blessed with one of the loveliest complexions in Hollywood. In her spare time, she writes short stories, which she allows no one to read. She explains that some day when she writes one which she, herself, likes she will submit it for publication.

In her acting, she attempts to emulate the reserved manner of her favorite stage and screen stars, Greer Garson and Helen Hayes. Her favorite motion picture is *Gone With the Wind*, which she has seen five times! Her favorite stage play is *Our Town*.

Naturally, the chief recreation of this blonde beauty, one of movieland's most popular girls, is dancing. She is also active in many sports such as swimming, tennis and badminton.

Ever since Pearl Harbor, Jacqueline has been very active in war work, devoting her spare time to Red Cross and other activities, entertaining convalescents in Naval Hospitals, serving at the snack bar or dancing with the boys at the Hollywood Canteen. She is also a member of an Officers' Club that strives to make commissioned men—who cannot go to the USO centers and the Canteens—feel a little more at home when on leave from the many camps surrounding Los Angeles.

She governs her life by one precept that she learned at the age of five. It's the familier Golden Rule and her hosts of friends will attest that she strives to live up to it at all times.

LIFELINES

Born, Jacqueline White, November 23, daughter of Floyd and Gladys White, in Beverly Hills, California. Educated, Beverly Hills public school, Beverly Hills High School, University of California at Los Angeles. Height 5 feet, 6 inches; weight, 120 pounds. Eyes, blue; hair, blonde.

Appeared in many college productions, won state and national high school dramatics championships.

Pictures: *Pilot No. 5, Dr. Gillespie's New Assistant, Three Hearts for Julia*, 1942; *Air Raid Wardens, A Guy Named Joe, Song of Russia*, 1943; *Thirty Seconds Over Tokyo*, 1944.

Dame May Whitty

DAME Commander of the Most Excellent Order of the British Empire is her full and imposing title, but Dame May Whitty is her screen billing. Her acquaintances call her Dame May, to her close friends she is May, and almost everyone in Hollywood at some time or other has said admiringly of her,

"What a Dame!"

Well past seventy, Dame May has been on stage and screen for more than sixty years, but has no thoughts of retiring, for to her acting is "an art to be served." Bright-eyed, zestful and eager for new experiences, in addition to her many roles at Metro-Goldwyn-Mayer, where she is under contract, she is active in British and American charities and has one of the readiest wits in Hollywood.

Born in Liverpool, England, on June 19, she was the daughter of Alfred and Mary Ashton Whitty. Her paternal grandfather was the founder of the Liverpool Daily Post and Journal and although her father, too, was a journalist, he was interested in the theater, dabbled in acting and for that was cut off in his father's will.

Madge Kendall, a family friend, introduced May to a Liverpool theater manager who told her to report to work that night. To her amazement, for she had had no training, she was told to don a ballet costume, was practically pushed on the stage and did pantomime in the ballet *Les Sylphides*.

"Little Whitty," as she was called for many years, managed to "follow the other girls" through that and several other productions.

After this apprenticeship in Liverpool, she graduated to small parts with Mr. and Mrs. Kendall's company at London's famous St. James Theatre. In repertory she learned acting the hard way.

At 20 she met a young barrister, Ben Webster, brother of another young actress in the Kendalls' company. In love with "Little Whitty" and spending much of his time around the theater with her and his sister, he gave up the law to become an actor.

The handsome Ben courted her seven years before she said "yes." They were married in August of 1892, and now after more than fifty years still are the ideally happy couple.

Her first New York engagement was with Ellen Terry and Sir Henry Irving in 1895.

It was during this stay in New York that their daughter, Margaret Webster, was born. Margaret is now one of the legitimate theater's most brilliant stage directors, as well as a fine actress.

During the first World War May Whitty was head of the Women's Emergency Corps in England, an organization that raised a million dollars in nine months without cost to outfit the Star and Garter Home, a famous rehabilitation center for disabled soldiers and sailors. For this work she was honored with her title and decoration of Dame Commander. The honor was bestowed on January 1, 1918 by the late King George V at St. James Palace, London.

This war work was one of the few brief interruptions in Dame May's career.

Among her theater successes in the past decade have been *There's Always Juliet*, with Herbert Marshall and Edna Best in both the London and New York productions; *Behold We Live*, with Gertrude Lawrence; *The Lake*, with Marie Ney and Alan Napier; *The Voysey Inheritance* with Maurice Evans in 1934 and *The Martlands* with John Gielgud.

Her first motion picture, *Enoch Arden*, was made in 1914, but it was not until 1937, at the age of 72, that her film career really started when she appeared in a lead role in *Night Must Fall* for Metro-Goldwyn-Mayer.

Since 1939 except for a season on the stage in *Romeo and Juliet* with Vivien Leigh and Lawrence Olivier in 1940, Dame May has devoted her talents to the screen. Most of her pictures have been made at M-G-M and in February, 1943, she signed an exclusive long term contract with that studio.

A highlight of her film career was the role of Lady Beldon in *Mrs. Miniver* for which she was nominated for an Academy Award.

LIFELINES

Born, May Whitty, Liverpool, England, June 19, daughter of Alfred and Mary Ashton Whitty; Educated, privately; Married to Ben Webster in August, 1892; Hair, grey; Eyes, blue; Occupation, actress.

Pictures: *Enoch Arden*, 1914; *Night Must Fall, Conquest, The Thirteenth Chair, I Met My Love Again*, 1937; *The Lady Vanishes*, 1938; *Raffles, Goodbye To Yesterday*, 1939; *Bill of Divorcement*, 1940; *Mrs. Miniver, Slightly Dangerous, Lassie Come Home, Thunderbirds, Crash Dive, Forever and a Day, Devotion, Constant Nymph*, 1942; *Madame Curie*, 1943; *The White Cliffs of Dover, Gaslight*, 1944.

Richard Whorf

RICHARD Whorf is living his life in reverse.

In short, he's "younger" today than he was when he start- his career.

At the age of twelve he donned make-up and whiskers for the role of a grandfather in a school play, and thus started his career as a character actor.

Richard Whorf was born June 4, in Winthrop, Mass. His family settled in Falmouth, Mass., in 1650. His father, Henry Church Whorf, was a noted painter. His mother, Sarah Edna Whorf, was a lecturer and writer. A brother, John, was one of the country's foremost artists; another brother, Ben, a chemist, insurance executive and professor of Mayan languages at Yale. Richard attended the local grade and high schools, and took part in all school dramatics.

During summer vacations he attended Camp Maiarden, a summer theater in which Bette Davis started her career.

He became a member of the Henry Jarrett company of Boston. Starting in *Oliver Twist*, he portrayed a variety of roles ranging in age from forty to seventy-five. By the time he celebrated his twentieth birthday, he had won recognition as "the old man" of the company.

Whorf remained with the Jarrett troupe, known as the Copley Theatre Players, for eleven years. He enacted 150 characters before he ever set foot on Broadway. During this time, young Whorf distinguished himself before Boston audiences not only as a character actor, but as a set designer. During his spare moments he wrote plays.

His first New York appearance was with Miriam Hopkins in *Banshee*, in 1927. Next came *Three-Cornered Moon* opposite Ruth Gordon and *Spring Freshet* with Elizabeth Patterson. The following year he formed the Whorf and Duffy Company, with Al Duffy, and produced *The Phantom Cargo* in Boston. Box office receipts were strictly "phantom," so he joined forces with F. Cole Strict in 1930 and produced *Monkey*—Or *Inspector Henderson*. This was a decided hit. Between seasons, he played summer theatres in Westchester, N. Y., and New England.

In 1934 Whorf met Alfred Lunt and Lynn Fontanne. During his association with these stars he played Christopher Sly in *The Taming of the Shrew*, Mercury in *Amphitryon 38*, Quillery in *Idiot's Delight*, Trepleff in *The Sea Gull*, and Dave Corween in *There Shall Be No Night*. Of all the critics' plaudits received during this run, Whorf cherishes one clipping acclaiming his brilliant set designing.

During a West Coast run of *There Shall Be No Night*, he was spotted by Hollywood scouts. It was Alfred Lunt who persuaded him to sign when Warner Bros. offered him a contract to appear in motion pictures. He was signed to act, write and direct. He started his screen career in *Blues In the Night* in which, ironically enough, he portrayed a musician—music being the only one of the arts at which he is not accomplished. Following the acclaim of critics for his playing of this role, he signed with Metro-Goldwyn-Mayer for a principal role in *Keeper of the Flame* with Spencer Tracy and Katharine Hepburn, followed by *Assignment In Brittany* and *The Cross of Lorraine*.

Whorf is the author of two published books, "Time To Make-up" and "Running the Show." Both are considered standard text books in theatrical circles.

He has brown hair, black eyes and weighs 145 pounds. He has travelled in England, France, Germany, Belgium, Italy, Austria, and Africa. His pet aversions are sports and card games. His pet economy is shirts. He is interested in wood carving, interior decoration, and if he were not an actor would like to devote himself to painting and designing. Has only one superstition—walking under a ladder.

On May 13, 1929, he married Margaret H. Smith in New York City, and is the father of three children; Peter 11, David 8, and Christopher 2½ years old.

Whorf, who lived his life in reverse on the stage is a very happy man. He's growing up with his children.

LIFELINES

Born, Richard Whorf, June 4, son of Harry C. and Sarah Lee Whorf; Birthplace: Winthrop, Mass.; Educated in public schools. Weighs 145 pounds; Black hair; Brown eyes. Occupations, writer, actor, set designer.

Plays: For 11 years at Copley Theater, Boston; Henry Jarrett Players; *Oliver Twist*. First N. Y. appearance *The Banshee*, *Taming of the Shrew* with the Lunts.

Pictures: *Blues In the Night*, *Juke Girl*, *Yankee Doodle Dandy*, *Keeper of the Flame*, *Assignment In Brittany*, 1942; *The Cross of Lorraine*, 1943; *The Impostor*, 1944.

The Wilde Twins

"TELL me, pretty maiden, are there any more at home like you?"

To this time worn query, either of the Wilde twins, Lee and Lyn, can answer a very definite yes.

Blonde and blue-eyed, these twenty-year-old actresses are identical in every respect. Each measures five-foot-three, weighs 110 pounds, boasts a tiny size three shoe and every facial feature matches. Even their speaking and singing voices are in exact unison, as to both tone and quality.

Lee and Lyn proudly claim distinguished ancestry. On their father's side, they are grandnieces of renowned poet, dramatist and author Oscar Wilde. Their mother is a Bonham of the Bonhams of Bonham, Texas. Born and reared in East St. Louis, Illinois, where their father is an executive with the Aluminum Ore Company, the girls were a constant puzzle to friends and family. Lee often took Lyn's spankings because even their parents found it hard to distinguish between the two.

The girls attended Hawthorne grade school in East St. Louis, and sang their first duet at the age of seven. After their "debut," they were in frequent demand at school, church and parent teacher functions. They also formed a quartet with their sisters, and again sang the rounds.

When fifteen, they sang on a fifteen minute radio program, three times a week.

At East St. Louis High School, Lee led her class in mathematics while Lyn was the history expert. When examination time rolled around, much to the dismay of their teachers Lee would take Lyn's math exam and Lyn would substitute for Lee in history.

They also swapped boy friends until on one occasion, Lee's sweetheart meeting Lyn, but not noting it wasn't Lee, told her that she was much prettier and much nicer than her sister. That ended that little trick.

After graduation, the girls made their professional debut with Hal Havird's band on a real showboat, the "Admiral." It made nightly three hour excursions and the girls were featured entertainers.

Anxious to forge ahead in their career, Lee and Lyn left for Chicago. They auditioned for Ray Noble and won a job singing with his band on a nationwide tour. A year of one-night stands throughout the United States and the girls wound up in Hollywood. There they sang with Noble on the Bergen-McCarthy radio show. Charlie Barnet paged them to sing with his orchestra in a Universal picture. After appearing in *Juke Box Jennie* and *Jingle Bells* the girls joined Bob Crosby's band for another singing tour.

When Metro-Goldwyn-Mayer studios paged Mr. Crosby to accompany Judy Garland in *Presenting Lily Mars*, Lee and Lyn were not included. On the day of recording, the girls, at Crosby's invitation, came out to visit. A producer spotted them on the set and they were immediately signed to sing "When You Think of Lovin', Baby, Think of Me," in the picture. So pleased were studio executives with the performance of the twins, that within a week Lee and Lyn were signed to an acting contract and they've stayed there ever since.

When Carey Wilson spotted them at the studio, he promptly planned a new Hardy Family picture about the twins. Titled *Andy Hardy's Blonde Trouble* it gave them an opportunity for a spectacular introduction as actresses opposite Mickey Rooney.

The twins dress alike at all times, and invariably eat the same foods. They differ only in personalities. Lee is talkative, loves to dance and go new places. Lyn is more subdued, likes to cook and keep house.

There's one other difference. While Lee still has a crowd of admiring boy friends, Lyn recently announced her marriage to Sergeant James E. Cathcart, stationed with the Air Force Radio Orchestra at Santa Ana. He formerly was violinist with Ray Noble's orchestra, which accounted for their meeting two years ago. The twins fooled everyone again by keeping the marriage secret for almost ten months after the wedding day.

LIFELINES

Born, East St. Louis, October 10. Father, James Wilde, mother, Nelle Wilde, non-professionals. Educated, Hawthorne grade school, East St. Louis. Height, 5 feet, 3 inches. Weight, 110 pounds. Eyes, blue. Hair, blonde. Lyn married to Sergeant James E. Cathcart, December 7, 1942.

Appeared on radio, East St. Louis, St. Louis, "Admiral," excursion boat on Mississippi; with Ray Noble, Bob Crosby orchestras.

Pictures: *Juke Box Jennie, Jingle Bells*, 1942; *Reveille With Beverly, Presenting Lily Mars*, 1943; *Andy Hardy's Blonde Trouble, Two Girls and a Sailor*, 1944.

Williams Brothers

THE Williams Brothers signed Hollywood's first "wholesale" movie contract. All four of the brothers signed their Metro-Goldwyn-Mayer contracts at the same time, and their first picture for the Culver City studio was *Ziegfeld Follies.*

The boys, Bob, 26, Don, 21, Dick, 17, and Andy Williams, 16, were born in the small town of Wall Lake, Iowa, and have been singing since their kid days. Like Alexander Dumas' Three Musketeers their motto is "All for one and one for all."

None of them has ever had a music lesson. According to their father, Jay E. Williams, their singing talents, like Topsy, just growed. He sang right along with them and not even his job in the Wall Lake post office where he served for twenty-eight years, interfered with their love of singing. The entire family, including the mother, Florence Williams, and a sister Janie, twelve, were members of the church choir in Wall Lake.

When Andy, the youngest member of the quartet, was still in knickers, the boys decided that Hollywood was to be their goal and that the radio was the likeliest road that would lead them to fabled filmland. So, the entire family moved to Des Moines, auditioned for a radio engagement and immediately won a sponsor on Station WHO. They remained in Des Moines for three years. They sang everything from Beethoven to Berlin, attracted wide attention and acclaim, but held true to their "all for one and one for all" motto. They turned down an offer to appear in a Broadway musical because it included only two of the boys. It was Hollywood or nothing—for them all, Bob, Don, Dick and Andy.

From Des Moines the brothers, sister and parents went to Chicago on a year's contract with radio station WLS, then to Cincinnati to sing over WLW there for two years.

Early in 1944 the four brothers decided they were ripe for a screen opportunity. They went to Hollywood where their singing and swinging of "Pistol Packin' Mama," "Iowa" and other such tunes at the Masquers Club and Hollywood Canteen won them a screen test at Metro-Goldwyn-Mayer. The test was a success and a contract resulted.

Bob, oldest of the brothers, is married, and the father of a young son and a daughter.

Not even when they go in for sports and recreation is their foursome separated. The boys excell in tennis, ping pong, golf, and badminton, any outdoor sport which they can play as a foursome.

However, they do differ when it comes to their choice of screen favorites. Dick chooses Van Heflin and Kathryn Grayson. Bob refuses to miss a Mickey Rooney picture, and Don thinks Clark Gable and Spencer Tracy are tops. Andy is just a run-of-the-mill "movie fan" he says, but if he had to voice a preference, it's for westerns and the "Hopalong" Cassidy series, with Bill Boyd, his favorite.

Dick is the piano player of the quartet while Bob is a wiz at strumming the guitar. Andy and Don write lyrics and music for songs which are sung for family entertainment only. However, someday, they hope to publish and sing their own songs for their audiences.

When it comes to food, they like most everything, but vow that their mother is the best cook in the world, with young Mrs. Bob ranking second best. They can't resist hamburgers with melted cheese especially as a midnight snack. They also especially like clam chowder, Manhattan style, sweet corn on the cob and homemade bread.

Further proof that they mean it is that when Andy and Dick, still of high school age, had to enter school, Bob and Don went right along with them.

The four enrolled at Santa Monica Technical School and all are studying radio engineering.

LIFELINES

Born, Wall Lake, Iowa, Bob Williams, January 1, 1918; Don Williams, October 9, 1922; Dick Williams, June 7, 1926; Andy Williams, December 13, 1927. Father, Jay E. Williams, Civil Service, P. O. Department for 28 years; Mother, Florence Williams, non-professional. Educated, grammar and high schools in Iowa, Chicago and Cincinnati, now enrolled in radio engineering at the Santa Monica Technical School in Santa Monica, California. Sister, Jane Williams, aged 12.

Bob Williams is married to Elaine Williams, September, 1941, and father of two children. Robert Edward, two, and Donna Lynn, two months in 1944.

The quartet appeared on radio in Des Moines, Chicago and Cincinnati and on the Mutual networks in Hollywood.

Pictures: *My Best Gal, Janie, Jive Bombers, Ziegfeld Follies,* 1944.

Chill Wills

THE name is Chill Wills and he sticks to it. The family was baffled with the arrival of a sixth son and he was christened that. It was on July 18 in Seagoville, Texas, and the name seemed refreshingly cool.

His father Robert Wills, was a druggist, whose wife, Fannie Rublee Wills, was a typical American wife and mother, thoroughly competent to guide half a dozen husky sons. The family moved to Dallas early, where the youngest boy attended school and launched his singing as a soloist in the First Baptist Church.

At adventurous thirteen, passing an alley behind the Liberty Theater, Chill was drawn by the close harmony of a male quartette. A vaudeville troupe was indulging and he joined them out of curiosity and an irresistible urge to sing. The outcome was an invitation to join the troupe on tour.

Impulsively, he accepted. For the succeeding eighteen years he rambled through the United States, sometimes remaining in one town as long as a week. He played and sang in medicine shows, musical comedies, burlesque, vaudeville and stock, frequently touring with the tent outfits.

In his whimsical fashion, Wills admits now that he was educated in the Minsky College of Burlesque. Vaudeville expired with the depression, forcing him into night clubs. The "education" either was superior, or Chill was a remarkable scholar, because by this time he was in demand for 23 consecutive weeks at the Mark Hopkins Hotel in San Francisco. Then he was booked at the famous Trocadero and other Hollywood night spots.

There, of course, a studio executive saw him, liked his work, and inquired into his background. Wills carelessly remarked that he had come from Texas. That made him a cowboy in the opinion of the other and presently, Chill was wearing leather chaps, toting a six gun and wearing ten gallon Stetsons.

He appeared in four Westerns with George O'Brien, who taught him how to walk with highheeled boots, and how to ride with a minimum of falls. Among his pictures were *Lawless Valley*, in 1938, *Arizona Legion*, *Sorority House*, *Racketeers of the Range* and *Timber Stampede*, in 1939. Then he appeared in *The Westerner*, with Gary Cooper.

Revealing unusual acting versatility, he has appeared in a variety of roles since, usually rich in comedy. They include such successes as *The Bad Man*, *Best Foot Forward*, *See Here, Private Hargrove*, *Meet Me In St. Louis* and others.

Chill is a large man, well over six feet tall, weighing nearly 200 pounds of bone and sinew. He lives in a ranch house at Toluca Lake, a few miles from Hollywood, with his wife, Betty Chappele Wills, and their three-year-old daughter, Jill, so named for the sake of euphony.

It is his delight to collect false mustaches, for the reason that he has worn so many varieties of them in his roles as a two-gun Westerner. His Texas drawl is natural and has never been worn off by contact with the dialects of every state in the Union. He is fond of California and the motion picture industry, especially because it affords him the first home he has had since he left Texas.

Wills is an inveterate fisherman and occasionally hunts in the Sierra Nevada Mountains. His two living brothers are Paul, a radio commentator in St. Louis, Mo., and Robert, a salesman still in Dallas. Every now and then Chill goes back to Texas to make his drawl sound at home and to show he can ride a horse.

LIFELINES

Born, Chill Wills, July 18, in Seagoville, Texas; Parents, Robert Wills, druggist, Fannie Rublee Wills; Educated, Stephen Austin and McKinney Avenue grade schools, Oak Cliff High School, Dallas; Married to Betty Chappele; Height, six feet, two inches; Weight, 190 pounds; Hair, blonde; Eyes, blue; Occupations, singing and monologues in medicine shows, minstrels, tent shows, burlesque, vaudeville, stock companies and night clubs.

Pictures: *Lawless Valley*, 1938; *Arizona Legion*, *Sorority House*, *Racketeers of the Range*, *Timber Stampede*, *Allegheny Uprising*, 1939; *Boom Town*, *Sky Murder*, *The Westerner*, *Tugboat Annie Sails Again*, 1940; *Western Union*, *The Bad Man*, *Billy the Kid*, *Honky Tonk*, 1941; *Tarzan Against the World*, *Her Cardboard Lover*, *The Omaha Trail*, *Tarzan's N. Y. Adventure*, *Stand By For Action*, *Love Me Not*, *Apache Trail*, *Cargo of Innocents*, *Mr. Justice Goes Hunting*, 1942; *A Stranger In Town*, *Best Foot Forward*, 1943; *See Here, Private Hargrove*, *Immortal Blacksmith*, *Meet Me in St. Louis*, *The Honest Thief*, 1944.

Keenan Wynn

IT is the boast of Keenan Wynn that he has survived 96 stage failures, but has never been discouraged. As a matter of fact, some of the plays flopped in a big way, but the son of long - famed comedian Ed Wynn didn't.

Now in his middle twenties, the tradition of the theater is as much a part of him as his puckish disposition. He is the grandson of distinguished actor Frank Keenan, and was reared in the atmosphere backstage.

Once he tried to get away from the theatre. In order to avoid four years of college after a boarding school education, he agreed to study dancing with Ned Wayburn in New York, thinking his father would consent to a career in aviation. He reasoned that his comedian dad, Ed Wynn, would encourage him to fly when he discovered how clumsy he was with his feet. It didn't work.

He was lured into a small part with Claude Rains in *They Shall Not Die*. While that was in progress, Wynn was visited by Melville Burke, director of the famous Lakewood Summer Theater, at Skowhegan, Me., who quaintly offered him a job as prop boy. To Burke's surprise, he accepted and worked all summer to learn what he could of theater technique.

He learned of theatrical tradition on the opening night of *Ceiling Zero*, in which he played his first actual role. Mary Rogers was the star. The news was brought to her just before curtain time that her father, Will Rogers, had been killed in an Alaskan airplane crash. The show went on.

Although Wynn had never left the profession into which he was born, he did become an aviator, cracked up three times, escaping with broken ankles. He also holds the world's record for circumnavigation of Manhattan Island in a speedboat in 39 minutes flat.

Wynn was born in New York on July 27. He carries the six-cylinder monicker, Francis Xavier Aloysius James Jeremiah Keenan Wynn. It's all registered on his birth certificate and no gag. His father, Ed Wynn, needs no introduction anywhere on earth. His mother was Hilda Keenan, actress daughter of Frank Keenan, noted stage and screen star.

As a boy he attended boarding schools at Hawthorne, N. Y., and St. John's Military Academy, at Ossining, N. Y. College was in the offing when he started taking dancing lessons from Ned Wayburn.

After the experience at Skowhegan, Wynn appeared on Broadway in *Remember the Day, Hey Diddle Diddle*, and others. In the course of five years he was in seventy-five stock company shows and twenty-one Broadway plays, some of which he has forgotten.

In the season of 1938, he met Sam Levene, the actor, at the Lambs Club, who was influential in placing him as stage manager for George Abbott's *Room Service*. At the same time he also served as understudy for four actors. When he wished to act, Abbott advised him that he was too good as a stage manager, so Wynn quit and soon found employment again on the stage.

In that year he met Eve Lynn Abbott, who had appeared with Katherine Cornell in *Saint Joan, Wingless Victory*, and other plays. They were married on May 11, 1939, at Warrenton, and now have a son, Edmond Keenan, whom they expect also to become an actor.

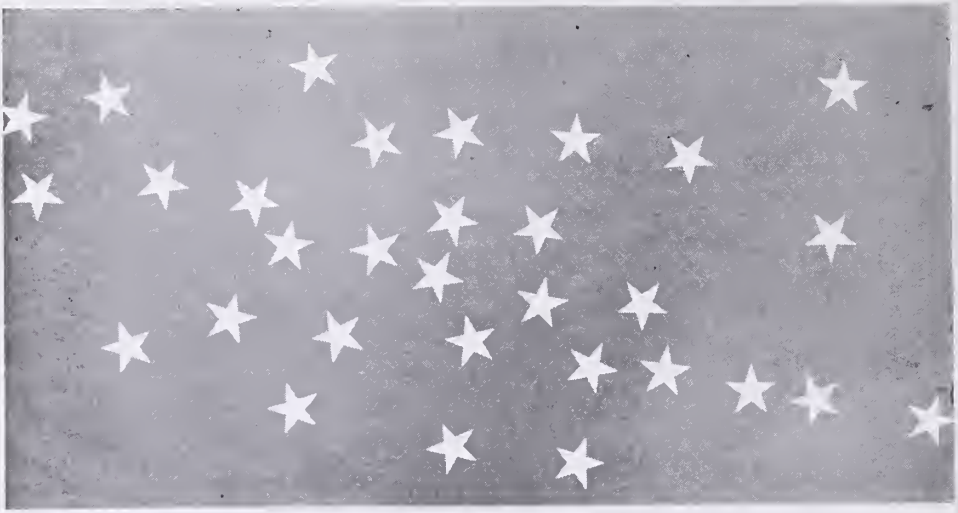
Early in 1942, after triumphant roles in *Star Wagon*, with Burgess Meredith, *Blind Alley, Jason*, and other plays, Wynn was signed on long-term contract by Metro-Goldwyn-Mayer, and started on his screen debut. His father appeared in pictures there, and also his famous grandfather, years ago. His first M-G-M screen role was in *Northwest Rangers*. *For Me and My Gal* and *Lost Angel* followed, and in each Wynn revealed increasing talent as an actor born to the profession. He won his greatest critical acclaim in *See Here, Private Hargrove*, with Robert Walker.

LIFELINES

Born, Francis Xavier Aloysius James Jeremiah Keenan Wynn, in New York City, July 27, son of Ed and Hilda Keenan Wynn; Educated in private schools, Harvey, at Hawthorne, N. Y., St. John's Military Academy, Ossining, N. Y.; Height, 6 feet; Weight, 170 pounds; Hair, brown; Eyes, blue; Occupation, stage manager, actor.

On stage in 96 productions, including 75 in stock; *Ceiling Zero, They Shall Not Die, Room Service, Star Wagon, Blind Alley, One for the Money, Two for the Show, Margin for Error, Twentieth Century, French Without Tears, White-Haired Boy, Out West It's Different, Jason*. On the radio in *The Amazing Mr. Smith, Mr. District Attorney*, with Stoopnagel and Bud.

Pictures: *Northwest Rangers, For Me and My Gal*, 1942; *Lost Angel*, 1943; *See Here, Private Hargrove*, 1944.



IN THE ARMED FORCES

1924 · 20 YEARS OF LEADERSHIP · 1944

Biographies....

OF THE FOLLOWING STARS AND FEATURED PLAYERS NOW WITH THE ARMED FORCES OF THE UNITED STATES ARE CONTAINED ON SUBSEQUENT PAGES

SERGEANT DESI ARNAZ

LIEUTENANT JEAN PIERRE AUMONT

PRIVATE FIRST CLASS LEW AYRES

APPRENTICE SEAMAN TOMMY BATTEN, U.S.N.R.

LIEUTENANT (j.g.) RICHARD CARLSON

LIEUTENANT JOHN CARROLL

LIEUTENANT DAN DAILEY, JR.

CAPTAIN MELVYN DOUGLAS

MAJOR CLARK GABLE

LIEUTENANT VAN HEFLIN

CORPORAL WILLIAM LUNDIGAN

CORPORAL RAY McDONALD

LIEUTENANT COMMANDER ROBERT MONTGOMERY

PRIVATE BARRY NELSON

LIEUTENANT (j.g.) RICHARD NEY

SEAMAN FIRST CLASS RICHARD QUINE

LIEUTENANT ROBERT STERLING

LIEUTENANT COLONEL JAMES STEWART

LIEUTENANT (j.g.) ROBERT TAYLOR

Desi Arnaz

(Sergeant, USA)

DESI ARNAZ introduced the Conga to American dancers and became a movie star. But years of adventure led to both the Conga and the start of his screen career.

Born in Santiago, Cuba, on March 2, he was christened Desiderio Alberto Arnaz y de Acha III. His father was Mayor of Santiago for nine years and his grandfather rode with Teddy Roosevelt up San Juan Hill.

Literally ushered into the world with a gold spoon in his mouth, at sixteen Desi suddenly found himself thankful for a job cleaning bird cages in a Miami Beach pet shop. The Cuban Revolution in 1933 brought about that transformation in the fortunes of Desi's family.

Leaving his mother with friends, Desi and his father fled to Miami, Florida. There they found safety from violence but none from hunger. That's when playing janitor to birds came in. After months of precarious existence, they scraped together $200. His father rented an old warehouse and with a fellow exile opened an importing and exporting business. Today it is the Pan-American Importing and Exporting Corporation, a thriving concern. Desi kept the books, acted as checker at train arrivals, and drove the truck. Their home was a cubbyhole in the rear of the warehouse. A chair and a box served as furniture.

In the halcyon days back in Cuba, Desi's mother, as the wife of Cuba's leading statesman, had been chairman of numerous social and charitable organizations. She organized great benefits and bazaars for her country's needy. Desi helped out on the entertainment programs. He played his guitar and sang Cuba's favorite native songs. That's how it happened that when another political exile heard that the "Siboney Sextet" was looking for a young fellow to play a guitar and sing, he suggested Desi, who got the job and $5 nightly. In celebration they sent for Desi's mother and the family again was reunited.

By this time, Desi liked his job as an entertainer. The antics that had delighted friends in Cuba, paid dividends in America. He organized a rumba band and played at jai alai games, the Five O'Clock Club, the Roney Plaza at Miami, all at the same time. Now at least $200 a week was coming in and Desi took this opportunity to complete his education. He returned to high school and graduated from Miami High in 1937. Then Xavier Cugat heard him and his band and signed him to an exclusive contract for eight months.

Finally Desi got an engagement playing at the Waldorf-Astoria, but at its termination returned to Miami. Again he organized a rumba band, and introduced the Conga.

From Miami he went to New York as the star attraction at Broadway's then very popular La Conga Club. There, spotted by George Abbott, he was signed as the star of *Too Many Girls*. Desi Arnaz became the favorite of Fifth Avenue's debutantes and stood young America in a Conga line.

When RKO bought screen rights to *Too Many Girls* they also signed Arnaz to a long term contract and he made his screen debut in his Broadway success and wed his leading lady, Lucille Ball. They were married in Greenwich, Connecticut, on November thirtieth, 1940.

Desi followed his initial film with *Father Takes a Wife* and *The Navy Comes Through*. He and Lucille enjoyed seven honeymoons while touring the United States with one of the first army camp show units. Then he returned as star of the stage show *Blackouts* in Hollywood, which resulted in a long term Metro-Goldwyn-Mayer contract in 1942, where Miss Ball is a top star. His first picture at M-G-M was *Bataan*.

On April 23, 1943, Desi was drafted into the army and sent to Camp Anza, Calif., as a private. He soon won sergeant stripes there and early in 1944 was transferred to army's new Birmingham Hospital in North Hollywood, attached to the special services division.

After their marriage, Desi and Lucille bought a farm of eight acres in Chatsworth, California, where they raise chickens, cattle and fruit with the help of a ranch manager since Desi went into the service. Desi is a smiling, jovial type, nearly six feet tall, weighing 165 pounds. He has black hair and brown eyes that twinkle happily at the sight of a hamburger sandwich with plenty of onion.

LIFELINES

Born, Santiago, Cuba, March 2; Parents, Senor and Senora Desiderio Alberto Arnaz y de Acha II; Educated, Cuba and Miami, Florida; Height, 6 feet; Weight, 165; Eyes, brown; Hair, black; Married, Lucille Ball on November 30, 1940.

Plays: *Too Many Girls, Blackouts.*

Pictures: *Too Many Girls,* 1940; *Farmer Takes a Wife, The Navy Comes Through,* 1941; *Bataan,* 1942.

Jean Pierre Aumont

(Lieut., Fighting French Forces)

JEAN PIERRE AUmont, soldier of France and star of the French stage, had begun a brilliant new screen acting career in America, after escaping from France when the Germans invaded in 1940. His flight, after winning the Croix de Guerre for heroism, carried him to Algeria, Tunisia, Morocco, then to Lisbon and America by devious routes, land, sea and air.

That promising career in a new land was interrupted when he joined the Fighting French forces as a Lieutenant.

It was sheer coincidence that on Sept. 1, 1942, Aumont appeared in his first American screen role three years to the day after he had abandoned a brilliant career in Paris to join a French tank corps and fight the Germans. On that same date in 1939, he had started in the picture *Manon Lescaut*, with Marta Eggerth, when the war was declared. He fought against the overwhelming odds of invading Nazis until June 10, 1940.

That day his tank unit was retreating slowly before the German advance in the Sedan area. A flank movement trapped the French. Aumont, then a non-commissioned officer, was in command of a tank well up forward. He stood by his guns.

His guns were hot and his ammunition nearly gone before he wheeled his own bullet-scarred tank and started back. He escaped and pushed on with the retreating horde into unoccupied territory. There he was awarded the Croix de Guerre.

After the Armistice he made his way gradually to Morocco, thence to Lisbon. Three days after he landed in New York, Katherine Cornell proposed that he appear opposite her in *Rose Burke*. She was familiar with his stage successes in Europe and her confidence in him renewed his own in himself.

Aumont in the interval before the opening sailed to Honduras, where he obtained a quota number for admission into the United States. Back in New York, with little money and slight knowledge of the language and Miss Cornell's play not yet ready to open, he determined to go to Canada. He was already well known there through his French pictures.

He opened there in *The Straw Lover*, and later in *La Vie Boheme*, with Jeanine Crispin, then returned to join Miss Cornell.

A Metro-Goldwyn-Mayer executive saw the play in San Francisco and gave Aumont the lead in *Assignment in Brittany*, with Susan Peters starring opposite him.

Aumont mastered English. He had been able to read it before coming here. He learned quickly and his first role gave evidence of his ability. He was placed under contract to the Metro-Goldwyn-Mayer studio where he continued until he rejoined the Fighting French.

Aumont was born in Paris on January 5. His father, Alex, was a business man. His mother, Suzanne, died in 1940 while he was still in the French army.

He entered the theater with a family stage tradition behind him. His great-uncle was the celebrated Georges Berr, of the Comedie-Francaise. Aumont, himself, was before the footlights at 16. He received his early education in Paris schools and later attended the Conservatoire of Drama there.

Success came early. As far back as 1936, Paris critics were predicting that Aumont would star in Hollywood. That same year, his friend and fellow actor, Charles Boyer, endeavored to bring him to this country, but Aumont was under contract in the theater.

He appeared in French adaptations of many American plays, among them *Romance*, *Outward Bound*, *Her Cardboard Lover*, *White Cargo*, *Design For Living*, and such others as *Oedipus* and *As You Like It*. He has also starred in more than 15 French films with Simone Simon, Annabella, Jean Gabin and others well known in America.

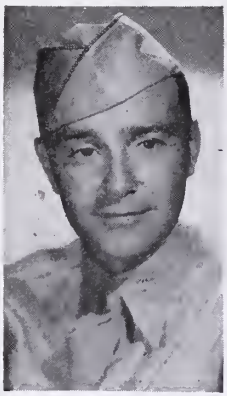
The soldier-actor is 6 feet tall, weighs 160 pounds, and has blue eyes and blonde unruly hair. He was married in Hollywood to Maria Montez shortly before joining the Fighting French forces.

LIFELINES

Born, Jean Pierre Aumont, Jan. 5, in Paris, son of Alex and Suzanne Aumont; educated in public schools and Conservatoire of Drama, Paris; married to Maria Montez; height, 6 feet; weight 160 pounds; eyes, blue; hair, blond; occupations, actor, soldier.

Plays: French adaptations of *Romance*, 1932; *Outward Bound*, *Her Cardboard Lover*, 1933; *White Cargo*, 1934; *As You Like It*, 1935; *Design for Living*, *Oedipus*, 1936; *The Straw Lover*, *La Vie Boheme*, 1941.

Pictures: Fifteen French films in the interval between 1934 and 1939; *Assignment in Brittany*, 1942, *The Cross of Lorraine*, 1943.



Lew Ayres

(Private First Class, USA)

ONCE in the late twenties, Lew Ayres was stranded in Hollywood. From the window of his hotel room, for which he owed the rent, he could see the studio where he was later to become a valued player. He was an itinerant band musician, specializing on the banjo and looking for a job at the time.

Ayres is a native of Minneapolis, Minn., born on Dec. 28. His grandmother started instructing him in music as soon as he could sit on a piano stool. He also learned to play banjo and guitar. His father, Lewis Ayres, Sr., was a court reporter by day and a cellist in the Minneapolis Symphony by night. His mother was also an accomplished musician.

When he was eight his parents were divorced. His mother remarried and moved to San Diego, Calif., where Lew went to school, later entering the University of Arizona where music intrigued him more than study. He quit with several other students, forming an orchestra which drifted into Mexico. The natives thronged outside to listen, but few paid admission charges.

Henry Halstead, orchestra leader, induced Ayres to play an engagement in Culver City, in sight of Metro-Goldwyn-Mayer studio, and later at a leading Hollywood hotel.

It happened that he was dancing with a young actress when an agent, assuming him to be an actor, offered to represent him. It resulted in a few small parts, but Ayres was discouraged until he met Paul Bern, who arranged a test for him at Metro-Goldwyn-Mayer for a role in *The Kiss*, with Greta Garbo. The Swedish star, herself, selected him after viewing a screen test he made.

That was in 1929. He followed immediately in the sensational *All Quiet On the Western Front*, which established him as a top screen personality in the town in which he had been stranded. In four years he made thirty pictures, including *Common Clay, Doorway To Hell* and *Okay, America*. For two years he was under contract to Fox, where he appeared in *State Fair* with Janet Gaynor, among other pictures. He arrived at the peak of his career when he was cast as Dr. Kildare, in the first of that M-G-M series in 1938.

In between the first releases of the *Dr. Kildare* pictures he had featured roles in *Ice Follies, Broadway Serenade. These Glamour Girls* and *Remember.*

He married Lola Lane early in his Hollywood career. They were divorced and he later married Ginger Rogers, from whom he was divorced in 1941.

He is 5 feet 11 inches tall, weighs 165 pounds and his hair is invariably rumpled by his restless hands. His eyes are gray with a far-off expression usually, but they can become exceedingly alert. He composed music, studied photography and languages and picked up a fair knowledge of medicine before entering the U. S. Army.

In 1942, after appearing in *Fingers At The Window*, Lew went into the service as a private in the Army Medical Corps. Following his success in the creation of Dr. Kildare, in the first of that popular series, he appeared in eight others before joining the armed forces.

He was in the service but a brief time when he was made a Staff Sergeant and sent to the Pacific war theater with his unit. Self effacing in uniform and absorbed in his duties, little was heard of Ayres until in 1944 newspaper dispatches from the New Guinea front announced that the former star had requested his own demotion to the rank of private again in order to become a chaplain's assistant. The dispatch further stated that Ayres has decided to enter the ministry after the war, but that he may again appear in a few films before taking up his theological studies.

LIFELINES

Born, Lew Ayres, Dec. 28, 1908, Minneapolis, Minn., son of Lewis Ayres, Sr.; Educated, public schools, San Diego, University of Arizona; Married, Lola Lane, Ginger Rogers, both divorced; Height 5 feet 11 inches; Weight, 165 pounds; Hair, brown; Eyes, gray; Occupations, orchestra player, actor.

Pictures: *The Sophomore, The Kiss*, 1929; *All Quiet On the Western Front*, 1930; *Common Clay, State Fair, Iron Man, Doorway to Hell, Okay, America, Holiday*, to 1937; *Rich Man, Poor Girl, Young Dr. Kildare, Spring Madness*, 1938; *Ice Follies, Broadway Serenade, Calling Dr. Kildare, These Glamour Girls, Remember, Secret of Dr. Kildare*, 1939; *Dr. Kildare's Strange Case, Golden Fleecing, Dr. Kildare Goes Home, Dr. Kildare's Crisis, Maisie Was a Lady*, 1940; *Dr. Kildare's Wedding Day, People vs. Dr. Kildare, Dr. Kildare's Victory*, 1941; *Fingers At the Window*, 1942.

Tommy Batten

(Apprentice Seaman, USN)

TOMMY BATTEN could sing almost before he could walk, and at the age of seven he was one of Oklahoma City's best known masters-of-ceremony.

The son of Dr. T. N. and Opal Batten, he was born in Oklahoma City, Oct. 29. Although he didn't arrive in Hollywood until he was fourteen, Tommy let no grass grow under his feet in Oklahoma. He played numerous roles in amateur theatricals within a hundred miles of his home and was especially outstanding in the musical productions. In the latter he was a featured dancer, singer, and often master-of-ceremonies.

At the age of twelve, the talented lad was signed to sing on coast-to-coast broadcasts of the Texas Centennial Exposition with Rudy Vallee's orchestra, which was quite an achievement for one of his years. That put an end to his early aspiration, and that of his optometrist father as well, which was to become a doctor.

Tommy was the happiest and most excited member of the Batten family when it was decided they would move to Hollywood. He appeared in many productions staged by the Geller Workshop and in a local production of *Charlot's Revue*. His big opportunity came, however, when he played the leading role in the Hollywood High School presentation of *H. M. S. Pinafore*. It was there a Metro-Goldwyn-Mayer executive saw him. The next day he signed his name to a studio contract.

Almost before the ink was quite dry, Tommy was handed one of the juciest juvenile acting assignments of the year, that of the title role in the screen short subject, *The Kid In Upper Four*. This production was based on the striking advertisement of the same name sponsored by the New Haven Railroad Company in an effort to make the public understand the inconveniences of war by comparing themselves to a young soldier leaving all behind him to travel into the unknown future.

Over eighty thousand requests were received for reprints of the advertisement, and as a result of this great response, Metro-Goldwyn-Mayer decided to screen the exploits of *The Kid In Upper Four*. A search then ensued for a proper type of boy to enact the role of the lonesome young American soldier riding on a troop train.

Tested for the part, Tommy was selected. He had for a co-star in this short film subject, Jean Porter with whom he had previously appeared many times in amateur productions on the stage.

His fine performance led to his immediate casting as the juvenile lead opposite Dorothy Morris in *Rationing*, and this was quickly followed by an important role in the Judy Garland Technicolor starrer, *Meet Me in St. Louis*. It was while appearing in this picture that Batten enlisted in the Navy and thus has temporarily interrupted his promising career as a screen actor.

After four weeks at Navy boot camp in San Diego, he was sent to the University of California for pre-medical training in the Navy's V-12 Training Program.

Very active in sports young Batten is an excellent swimmer and bowler, as well as a very fine golfer. He was an inveterate moviegoer before donning Navy blue and managed to see four or five pictures a week.

His favorite actor is Van Heflin, now also with the armed forces, and his favorite actress is Judy Garland. Little did he guess during his days at Hollywood High School that less than a year after graduating he would be appearing in the same picture with his favorite screen star.

Tommy's only hobby is music and he indulges in this as much as possible. He plays the piano and accordion and has composed several songs, a career he would like to follow together with his acting. He also desires to someday be fluent in speaking several languages and was continuing his studies toward that accomplishment at the time he went into service.

Young Batten is not the only member of his family to reveal acting ability, as his younger sister, Barbara, has also appeared in several amateur productions, usually with her talented brother.

LIFELINES

Born, Thomas Batten, October 29, in Oklahoma City, Oklahoma. He has one sister, Barbara, of Los Angeles. Educated, Oklahoma City grade school and Hollywood High School; Height, 5 feet, 9 inches; weight, 145 pounds; eyes, blue; hair, brown; Occupation, actor and singer. Enlisted in United States Navy January, 1944.

Plays: *Charlot's Revue*.

Pictures: *The Kid In Upper Four, Rationing, Meet Me in St. Louis*, 1944.

Richard Carlson

(Lieutenant (j.g.) USN)

ANY job that had to do with show business has always fascinated Richard Carlson, now a Lieutenant (j.g.) in the U. S. Navy.

He began by writing a three-act play called *The Masquerade*, when he was in grammar school in Minneapolis. It was presented by advanced Washburn High School students and acclaimed by professional critics as an ambitious and promising effort for a young tyro. From that moment, Carlson never had, or sought, a chance to evade a professional career.

As a student at the University of Minnesota, he became an actor, director and writer. He wrote *As We Go Marching* and *The Great Rample*, which attracted considerable praise, then fashioned a play from Joseph Conrad's *Victory*, which was used as a class example of the difference between novel and play writing technique.

Somewhat confused by his own efforts in the field of dramatic creation, Carlson one day took a train aimlessly to Charleston, S. C., there acquired a bicycle, and pumped it to Quebec, endeavoring "to find himself." He avoided the main highways. Somewhere along the route, as he recalls it, he made the decision beyond doubt that he belonged definitely in the theater.

He was graduated from University of Minnesota, took an M.A. degree, summa cum laude, Phi Beta Kappa—and $2500 in scholarship cash. The faculty offered him a post as instructor, but he turned it down on the grounds that it promised a dull future.

Money, he feels, was intended to be spent in show business. Accordingly he opened a theater in Minneapolis, wrote, directed and acted in three plays—and lost the $2500.

It was in 1936 that he journeyed to Hollywood, joining the Pasadena Playhouse group instead of movies. He played *Richard II*, *Henry IV* and some others, then headed for New York. Almost at once he was in George Abbott's hit, *Three Men on a Horse*. Next he appeared in *The Night of January 16* in Chicago, then in Brock Pemberton's stage hit, *Now You've Done It*.

He was 23 years old. His name was up in lights. It was his fortune to be cast opposite Ethel Barrymore in *The Ghost of Yankee Doodle*, which added to his fame. Turning abruptly to his other talent, he wrote *Western Waters*, which starred Van Heflin on Broadway in 1938. It failed, but Carlson didn't. He joined Ethel Barrymore again in *Whiteoaks*.

After that, Carlson was called to Hollywood by David O. Selznick, as writer, actor and director. Making his screen debut in *The Young in Heart* in that same year, 1938, he remained in films. In 1942 he signed a long-term contract with Metro-Goldwyn-Mayer, where he carried on with increasing success in roles of importance until war intervened. His first at that studio was *Glamour Girls*, with Lana Turner, following in *Dancing Co-Eds*. He appeared in *Once Upon a Thursday*, with Marsha Hunt, in 1942.

Carlson was born at Albert Lea, Minnesota, on April 29, the son of Henry Clay, an attorney, and Mabel du Toit Carlson. He was married to Mona Mayfield in 1939 at Las Vegas and they have a son, Richard Henry.

He is six feet tall, weighs 175 pounds, has brown hair and hazel eyes. The Carlson home is in Van Nuys, a suburb of Hollywood.

His hobbies before he joined the Navy were golf, gardening, and his young namesake son. In college he trained in the R.O.T.C. and his big ambition at war's end is to write a successful stage play.

LIFELINES

Born, Richard Carlson, April 29, in Albert Lea, Minn., son of Henry Clay and Mabel du Toit Carlson. Educated, public and high schools, Minneapolis, University of Minnesota. Married, June 10, 1939, to Mona Mayfield. Height, six feet. Weight, 175 pounds. Hair, brown. Eyes, hazel. Occupations, writer, director, actor.

Plays: *Three Men on a Horse*, *Night of January 16*, 1936; *Now You've Done It*, *Ghost of Yankee Doodle*, 1937; *White Oaks*, 1938; *Stars in Your Eyes*, 1939.

Pictures: *Young in Heart*, *Duke of West Point*, 1938; *Winter Carnival*, *Glamour Girls*, *Dancing Co-Ed*, *Little Accident*, 1939; *Beyond Tomorrow*, *Howards of Virginia*, *Too Many Girls*, *No, No, Nanette*, *Back Street*, *Ghost Breakers*, 1940; *Hold That Ghost*, *West Point Widow*, *Little Foxes*, *Fly by Night*, 1941; *My Heart Belongs to Daddy*, *Once Upon a Thursday*, *Silver Spoon*, *White Cargo*, *Presenting Lily Mars*, *A Stranger In Town*, 1942; *Young Ideas*, *Man From Down Under*, 1943.

John Carroll

(Lieutenant, USAAF)

THE minnisingers of Hollywood's chamber of commerce have warbled many praises of their cinema city but have never hailed it as a sure cure for the wanderlust. Actor John Carroll found it so, however, after years of traipsing in foreign countries and sailing the seven seas. A young daughter and a screen contract ended his wanderings, that is, until he entered the army in 1942.

He had been riveter, seaman, porter and auto race driver, deep sea diver and orchestra entertainer, ship's cook, steeplejack, cowboy and singer. He was packing that combination of experience when he drifted into Hollywood and potential stardom as an actor.

The accumulation began when he ran away from home at 10, landing in Houston, Texas. His adventures started at once. Perhaps he acquired the yearning for action by heredity and environment. His father, Julian Lafaye, was an army officer, seasoned in the regulars. His mother, Emma Cologne Lafaye, was the daughter of a fine old French family of New Orleans, where the boy was born on July 17.

In Houston he sold papers, and tossed rivets in a steel works. Still in his 'teens he accepted a job carrying packages to a tramp freighter at night, until he was picked up by a Texas Ranger who was on the trail of gun runners. The boy knew only that the boxes he had been toting were heavy. His job ended and he was free. For a season he worked on a ranch.

He went to Galveston after that incident, signed on a freighter, and for the next two years sailed to Singapore, China, Guatemala, Russia, Germany, France and England. He returned as a cook aboard an Italian liner. For a time he worked in a Houston department store and was reunited with his mother, who visited him. He was a big lad. He is six feet, four now, and weighs 194 pounds.

The store job was tame. He shipped for Honduras and on arriving back in the States again, drove in auto races on circular mile tracks in Chicago, and worked briefly painting steeples. In the intervals between voyages prior to this time he had managed to complete his schooling in New Orleans and Mobile, Holy Cross University, and Northwestern.

Returning to New Orleans, he was encouraged by Victor Chesnais, a voice coach, who had faith in his singing. Through the latter's influence, the youth returned to Europe, this time to study in Milano, Paris and Berlin. In Paris he drove a taxi for a while, and experimented with Joe Ruiz, a professional deep sea diver who was hoping to salvage sunken treasure. They never found it, but Carroll found out that he had a very promising singing voice.

Instead of going back to New Orleans he landed in Hollywood. He was tested in 1935 for a role in *Hi, Gaucho*. He was immediately successful, both as a singer and an actor, following in *Pilot X, Muss 'Em Up, Mystery of the Briar Pipe,* and *We Who Are About to Die*. His performance in *Only Angels Have Wings* in 1939, resulted in a long-term contract with Metro-Goldwyn-Mayer, which has established him among the foremost young singing actors on the screen. His first picture for that studio was *Congo Maisie*. A dozen other roles in important pictures followed until he joined the United States army.

In the course of his Hollywood career Carroll married Steffi Duna, from whom he was subsequently divorced. He and their daughter, Juliana, resided in a picturesque home in Hollywood until Carroll enlisted as a private in the army in December, 1942.

After a course of O.C.T. he was commissioned a Lieutenant and assigned to the 4th Fighter Command as aide to General Edward M. Morris of the Air Corps.

LIFELINES

Born, Julian Lafaye, in New Orleans, July 17, son of Julian and Emma Lafaye. Educated, public schools, New Orleans, Mobile, Holy Cross University and Northwestern. Height, 6 feet, 4 inches. Weight, 196 pounds. Hair, brown. Eyes, green. Occupations, riveter, seaman, porter, race driver, deep sea diver, steeplejack, ship's cook, orchestra player, cowboy, singer and actor. Now a Lieutenant in the Air Corps.

Pictures: 1935, *Hi, Gaucho, Pilot X;* 1936, *Muss 'Em Up, Mystery of the Briar Pipe, We Who Are About to Die;* 1938, *Turning Point, Zorro Rides Again, Rose of the Rio Grande, I Am a Criminal;* 1939, *Swingtime in Movies, Wolf Call, Only Angels Have Wings;* 1940, *Congo Maisie, Susan and God, Phantom Raiders, Hired Wife, Go West;* 1941, *Lady Be Good, Sunny, Rio Rita, Pierre of the Plains,* 1942.

Dan Dailey, Jr.

(Lieutenant, USA)

ODDLY enough, the dancing skill that won Dan Dailey, Jr., opportunity and fair success on the stage was employed rarely in his screen career up to the day he joined the army. He made good in dramatic roles from the time he appeared in his first film in 1940 until he entered the armed forces in 1942.

The fact that his father, Dan Dailey, Sr., operated a hotel in Baldwin, Long Island, was the primary reason for young Dan's theatrical ambitions. Baldwin is close enough to New York to provide homes for commuting stagefolk. The lobby of the Dailey hotel was a gathering place for stars and actors, and there young Dan's early ambition was born.

His own birthplace was New York city, on Dec. 14, and he was educated at Baldwin public and high schools.

A vaudeville producer saw Dailey in a dance recital in Baldwin and promptly offered him a place in one of his acts. The experience banished any doubt from the boy's mind regarding his choice of a career. Accordingly, he went on, playing night clubs and vaudeville.

An opening with a show on a South American cruise ship lured him away for a season and on returning, his friend, Lorenz Hart, composer and producer of musicals, gave him an offer. This time, Dailey went into the musical *Babes In Arms*, that ran for a year on Broadway. During the successful year's run of that show, he married his school days sweetheart, Esther Rodier. They were divorced in 1941. In December, 1943, he married Elizabeth Hofert, pretty co-ed at the University of Southern California. She is now also under contract to M-G-M under the name of Liz Dailey and made her screen bow at that studio in *Ziegfeld Follies*, as one of the Ziegfeld Beauties.

Dailey attempted to leave the theater to work in a Georgia textile plant owned by his father-in-law, but it was no go. He was soon working as a summer resort entertainer, next in a Federal Theater show. He left the latter to become a featured player in Dwight Detere Wiman's *Stars In Your Eyes*.

By the time that show closed, Dailey's reputation was established. He was offered a choice between the juvenile lead in the road show of *I Married An Angel* and a similar part in George Abbott's *Too Many Girls*. He chose the former which took him, on tour, to Los Angeles six months later. He arrived in the cinema capital on Christmas day, 1939. The green of Southern California's vegetation and its crimson poinsettias delighted him, and there and then he decided to stay and win a place in pictures.

Dailey was a hit in the Los Angeles engagement of *I Married An Angel*, attracting the attention of a Metro-Goldwyn-Mayer talent official. A screen test followed and in due course, a contract. He made his motion picture debut in *The Mortal Storm*.

Winning increasingly important roles, he appeared in *The Captain Is A Lady*, *Dulcy*, *Hullabaloo*, *Ziegfeld Girl*, *Washington Melodrama*, *Lady Be Good*, *Panama Hattie* and *Mokey*. Upon completing a featured role in *Sunday Punch*, in 1942, he entered the service and is a Lieutenant in the U. S. Cavalry.

Dailey is six feet, one inch tall, weighs 185 pounds and is athletic. His hair is blond and his eyes are blue. Before entering the Army he lived in Westwood, a suburb of Hollywood.

Occasionally, he reverts to his tap dancing, usually for amusement, or to entertain his friends. He began his dancing lessons back in Baldwin, as an exercise to help recovery from an injury received while playing football. It was then the actors and stars who gathered in the lobby of his father's hotel, among them Victor Moore, who encouraged him to turn his skill to profit on the stage.

LIFELINES

Born Dan Dailey, Dec. 14, New York city, son of Dan and Helen T. Dailey; educated, Baldwin, L. I., public schools; married to Esther Rodier, divorced 1941; height, six feet, one inch; weight, 185 pounds; hair, blond; eyes, blue; occupations, grocery clerk, waiter, golf caddy, shoe salesman, textile mill worker, dancer, actor.

Plays: Vaudeville, night clubs, *Babes In Arms*, *Stars in Your Eyes*, *I Married An Angel*.

Pictures: *The Mortal Storm*, *The Captain Is A Lady*, *Dulcy*, *Hullabaloo*, *Keeping Company*, *Wild Man of Borneo*, 1940; *Ziegfeld Girl*, *Washington Melodrama*, *Lady Be Good*, *The Get-Away*, *Panama Hattie*, 1941; *Mokey*, *Sunday Punch*, 1942.

Melvyn Douglas

(Captain, USA)

IN the interesting and curious process of developing a career as an actor, Melvyn Douglas has done a number of things that seemingly had no bearing on his lifework.

He sold encyclopedias, wrote verse, was an errand boy, a field hand, soldier, elevator operator and newspaper reporter. There may have been some other jobs and all of them, in retrospect, helped him in practical fashion in the career that he eventually followed. They taught him considerable about human nature.

Under contract to Metro-Goldwyn-Mayer, he joined the Army as a private in the Signal Corps. He is now a Captain. Douglas was one of the film capital's most active personalities. Busy with USO work, he was also prominent in the activities of the Screen Actors' Guild.

His wife is Helen Gahagan, the stage star whom he married in 1931. They have two children, Peter, eight, and Mary, three.

He was born Melvyn E. Hesselberg, the son of Edouard and Lena Hesselberg, in Macon, Ga., on April 5. His father was a pianist and composer. The boy began his globe-trotting at the age of six weeks when his parents took him to Europe. They returned to settle in Nashville, Tennessee. At 8 he went abroad for his preparatory education.

His father accepted a teaching berth at the Toronto Conservatory of Music, where Melvyn studied briefly, then returned to Europe.

During the Toronto interlude he worked at a drugstore, then as a field hand. World War I flamed in Europe and he tried to enlist in the Forty-Eighth Highland Regiment at 16. His father halted that, but he later enlisted in the U. S. Army, assigned to the Medical Corps at Fort Lewis, Wash.

In Chicago after the war, Douglas hoped to write fiction. Like other ex-soldiers, he discovered that jobs were scarce. He sold pianos, encyclopedias and haberdashery, operated an elevator, read water meters, and finally landed a job as reporter with the Chicago City News Bureau. Murders, morgues and mayhem failed to hold him. He didn't quit, but was fired.

William Owen, a retired actor, introduced him into the theater atmosphere and Douglas was given the role of Bassanio in a repertory company production of *The Merchant of Venice*. He was on the right track. A few years later he organized his own stock company in Madison, Wis. There were failures and disappointments in the interval, but he appeared for two years with Jessie Bonstelle's stock company in Detroit, then went to New York with a letter from her to William A. Brady.

Brady cast him in *A Free Soul*, the role that later launched Clark Gable to stardom. From that moment, Douglas was a triumph on Broadway. Appearing in *Tonight or Never*, in 1931, he and Miss Gahagan, the star, were married.

Samuel Goldwyn signed him to appear opposite Gloria Swanson in the film version and his screen career continued as scintillating as his work in the theater.

LIFELINES

Born, Melvyn E. Hesselberg, Macon, Ga., April 5, son of Edouard and Lena Hesselberg. Educated, Nashville and Toronto. Married to Helen Gahagan, April 3, 1931. Height, 6 feet, 2 inches. Weight, 185 pounds. Hair, brown. Eyes, hazel. Occupations, salesman, elevator operator, errand boy, field hand, soldier, newspaper reporter, actor. Joined U. S. Signal Corps as a private in 1942. Later commissioned as Captain.

Plays: Shakespearean roles in stock; *A Free Soul, The Silver Cord, Jealousy, Recapture, Command to Love, The Comeback, Tonight or Never, No More Ladies, Tapestry in Gray;* Directed Sean O'Casey's *Within the Gates,* and *Moor Born,* starring Helen Gahagan.

Pictures: *Tonight or Never, As You Desire Me, Prestige, Wiser Sex, Broken Wing, Dark House, Nagana,* prior to 1933; *Counsellor-at-Law,* 1933; *Dangerous Corner, 1934; People's Enemy, Annie Oakley, Mary Burns, Fugitive,* 1935; *The Lone Wolf Returns, And So They Were Married, Theodora Goes Wild, The Gorgeous Hussy,* 1936; *Women of Glamour, I'll Take Romance, I Met Him In Paris, Angel, Captains Courageous,* 1937; *Arsene Lupin Returns, Fast Company, Toy Wife, Shining Hour, That Certain Age, There's That Woman Again,* 1938; *Tell No Tales, Ninotchka, Good Girls Go to Paris, Amazing Mr. Williams,* 1939; *Too Many Husbands, He Stayed for Breakfast, This Thing Called Love, Third Finger, Left Hand,* 1940; *That Uncertain Feeling, A Woman's Face, Two-Faced Woman, Our Wife, We Were Dancing,* 1941; *He Kissed the Bride, Three Hearts for Julia,* 1942.

Clark Gable

(Major, USAAF)

SHOULD Clark Gable ever write an autobiography it would make a great screenplay. In spite of the fact that he is an actor, ranking high among the first ten since he joined Metro-Goldwyn-Mayer in 1930, Gable's story, especially since he entered the United States Army Air Corps, is real drama packed into a life of excitement, ambition and achievement.

He was born in Cadiz, Ohio. His father, William H. Gable, was an oil field worker. His mother, Adeline Hershelman, a farm girl, died when Clark was four.

His stepmother, Jennie Dunlap, was singularly fitted to win the place in his affections left vacant by his mother's death.

The family moved around considerably until Clark was 15, when he took off for Akron to work in a rubber factory. There he saw a performance of *The Bird of Paradise* and suddenly determined on a career as an actor.

He pestered the stage manager until he got a job as call boy. He slept on a cot in a dressing room and the troupers saw that he ate. His salary consisted of experience.

His stepmother died, which brought Clark home and sent the elder Gable on his quest for new oil fields to conquer. Young Gable went with him and drew $12 a day as a tool dresser at Bigheart, Oklahoma.

At 19, Clark again pulled stakes, heading for Kansas City and a job with the touring Jewell Players at $10 a week. The company stranded in Butte, Montana, on a sub-zero night in 1922. Clark caught a freight train bound for Portland, Oregon. He was on his way to Hollywood, but he didn't know it then.

He played a bit in *The Great Diamond Robbery* in 1925, took to the road in Jane Cowl's *Romeo and Juliet*, and then was cast as Sergeant Quirt in *What Price Glory*.

Gable was on his way. In 1930 he played in *The Last Mile*, which led to a role in *The Painted Desert* at Pathe, and then to his contract with Metro-Goldwyn-Mayer. His first role at that studio was in *The Easiest Way*. From then on the pace upward was fast in such pictures as *A Free Soul, Hell Divers, Strange Interlude, It Happened One Night, Test Pilot, Gone With the Wind* and a score of other outstanding starring vehicles.

In 1939 he married Carole Lombard, who died in a tragic airplane crash on January 16, 1942.

Five months later, upon completing his starring role in *Somewhere I'll Find You*, Gable quietly enlisted in the Army Air Corps and went to Miami, Florida, for officer training. He received his commission as Lieutenant and won his wings as a gunner. Later he formed a photographic unit and was sent to England. While there he was made a Captain and was awarded the Air Medal for "exceptionally meritorious achievement" in five bomber combat missions.

He returned to the United States in October, 1943, and worked with the First Motion Picture Unit on the task of editing a motion picture taken during forays over Europe, for use as Army training films. During May, 1944, while in Washington showing the films to Army air chiefs, Captain Gable became Major Gable, in recognition of his further services to the Air Corps.

LIFELINES

Born: William Clark Gable, Feb. 1, in Cadiz, Ohio. Father: William H. Gable, oil worker. Mother: Adeline Hershelman Gable. Educated: Public schools, Hopedale, Ravenna and Akron, Ohio, night school. Married: Josephine Dillon, Dec. 13, 1924; divorced April 1, 1930. Ria Langham, March 31, 1931; divorced, 1938. Carole Lombard, March 26, 1939. Height: 6 feet 1 inch. Weight, 190 lbs. Hair, dark brown. Eyes, gray. Occupations: Farmer, oil worker, lumberman, salesman, hop picker, rubber worker, actor.

Stage: *The Copperhead, Lady Frederick, Madame X, What Price Glory, Romeo and Juliet.*

Pictures—*The Painted Desert, The Easiest Way*, 1930; *Hell Divers, Polly of the Circus, Susan Lennox, Her Fall and Rise, Possessed, Strange Interlude, Red Dust, No Man of Her Own*, 1931-1932; *China Seas, The White Sister, Hold Your Man, Night Flight, Dancing Lady*, 1933; *It Happened One Night, Manhattan Melodrama, Men in White, Chained, Forsaking All Others*, 1934; in 1935, *After Office Hours, China Seas, Mutiny on the Bounty, Call of the Wild;* in 1936, *Wife vs. Secretary, San Francisco, Love on the Run, Cain and Mabel;* in 1937, *Parnell, Saratoga;* 1938, *Test Pilot, Too Hot to Handle;* 1939, *Idiot's Delight, Gone With the Wind, Strange Cargo;* in 1940, *Boom Town, Comrade X;* 1941, *They Met In Bombay, and Honky Tonk;* 1942, *Somewhere I'll Find You.*

Van Heflin

(Lieutenant, USAAF)

BY preference and instinct Van Heflin was a wanderer before settling down in Hollywood to become one of the screen's finest actors. He shipped out of Long Beach, Calif., as a high school boy and followed the sea to many ports before he finally drifted back.

As a successful Broadway stage star he gravitated between New York and Hollywood. Now having won acclaim in pictures that equals his high rating in the theater, Heflin appears to have dropped anchor. But he continues to carry his ticket as a third mate.

He attributes whatever ability he has in his profession to the fact that he has been observant as he traveled. Scenery and flaming sunsets on distant horizons were all right, but Heflin studied human beings.

Be became a star on the stage as a reporter in *The Philadelphia Story*, with Katharine Hepburn, in 1939. Actors and newspapermen, he believes, are essentially observers, or they fail in their objectives. He was a reporter again on the screen in 1942 in *House of Seven Tulips*, with Kathryn Grayson. In the interval he played successively outstanding roles in other pictures.

During his years at sea his shipmates called him Van. He considers it good enough for the lights. His full name is Emmet Evan Heflin. He was born in Walters, Oklahoma, December 13, 1910. His father, E. E. Heflin, was a dentist. His mother, Fanny Shippey Heflin, was the daughter of a prominent family in Long Beach, California.

The Heflins moved to Oklahoma City when the boy was a year old. He went to school there, reaching the seventh grade, when they settled in Long Beach. There he viewed the sea for the first time and it looked good to him. In 1929, as he finished his first year at Polytechnic High School young Heflin shipped on a fishing schooner to Mexico for the summer.

He devoted the next vacation to a Honolulu voyage and in 1925 signed on a freighter for South America. Tanned and hardened, he studied through his final year at school, taking his diploma.

On returning he enrolled at the University of Oklahoma, remained two years and shipped on a coastwise cargo boat for New York via the Panama Canal. A strange mixture of college-bred gentleman and two-fisted sailor, he intrigued Richard Boleslavski, whom he met by chance. Boleslavski cast him in his first stage role in *Mr. Money Penny*. The show failed but Heflin didn't particularly care. Seaman jobs were plentiful and he signed on a tramper sailing to the South Seas.

In the next three years he sailed through the Orient, back to South America and up to Alaska, finally rating a third mate's ticket.

Later he returned to the University of Oklahoma, finishing two years in one. A half year of trouping followed, then a year in the Yale Dramatic School, a season of stock in Denver and directly he was an understudy in *Sailor Beware*, back on Broadway.

The title may have been prophetic, because Heflin never returned to the sea. He became a star in several stage triumphs, notably *End of Summer*, with Ina Claire, in 1936. In 1939 he appeared in *The Philadelphia Story*, playing in it exactly two years to the day.

He signed a contract with Metro-Goldwyn-Mayer, appearing there first in *The Feminine Touch*. His success was immediate. He followed with such screen hits as *H. M. Pulham, Esq.*, *Johnny Eager*, for which he won the coveted Academy Award for best supporting performance; *Seven Sweethearts* and *Presenting Lily Mars*.

Van married actress Frances Neal in May, 1942. In November of the same year he was commissioned a lieutenant in the army and became an artillery instructor at Fort Roberts, California. Since then he has been transferred to the Air Corps.

LIFELINES

Born, Emmet Evan Heflin, Walters, Okla., Dec. 13, 1910; Parents, Dr. E. E. and Fanny Bleeker, Shippey Heflin; Educated, Oklahoma City public schools; Polytechnic high school, Long Beach, University of Oklahoma, Yale; Height, six feet, one inch; Weight, 150 pounds; Hair, blonde; Eyes, gray; Occupations, seaman, actor. Was commissioned as lieutenant in the army in November, 1942.

Stage plays: *Mr. Money Penny, Sailor Beware, Bride of Torotzko, Night Remembers, Midwest, End of Summer, Western Waters, Casey Jones, Philadelphia Story.*

Pictures: *Woman Rebels*, 1936; *Annapolis Salutes, Flight from Glory, Saturday's Heroes*, 1937; *Santa Fe Trail*, 1940; *Feminine Touch, H. M. Pulham, Esq., Johnny Eager*, 1941; *Tulip Time, Kid Glove Killer, Grand Central Murder, Seven Sweethearts, Tennessee Johnson, Presenting Lily Mars*, 1942.

William Lundigan

(Corporal, USMC)

WHEN a Hollywood studio executive heard William Lundigan on a radio broadcast in Syracuse, N. Y., he offered a screen test on the strength of his voice.

William — Bill by choice—thus literally talked his way into a screen career. He was an announcer, still somewhat new at the business. He accepted the offer promptly and in New York where he went to make the test, it was acknowledged that Lundigan wasn't hard on the eyes.

He is six feet, two inches tall, weighs 170 pounds and there is Irish mirth in his blue eyes. Lundigan made his initial screen appearance for Metro-Goldwyn-Mayer in *The Bugle Sounds*, starring Wallace Beery.

In the period since his Hollywood advent, and his going into the armed forces, Lundigan established his family in a home which he maintains. The shoe business formerly owned by his father in Syracuse, was hard hit by the depression of 1929. Edward, a younger brother, is a student at the University of Southern California. A second brother, Robert, is also in the Army. A third brother, Jack, is married and resides in Los Angeles.

Their father, Michael F. Lundigan, owned the building in which the Syracuse radio station operated. As a boy, Bill hung around the broadcasting studios. When the cracks in his changing voice welded he was permitted to announce occasionally and made good at it.

He attended grammar school, William Nottingham High School, and Syracuse University, majoring in law, but never elated with the prospect. The radio opportunity easily won the case over Blackstone and he announced from February 1933 until the day in 1937, when he was summoned to Hollywood.

His film debut followed soon in *Dodge City*. He appeared next in *Armored Car*, *The Fighting 69th* and others.

Till war intervened and he joined the Marines, Bill was moving fast toward the cinema heights. Following the Beery picture he won increasingly important roles in *Andy Hardy's Double Life*, *Northwest Rangers* and *Salute To The Marines*, another Beery picture.

The unassuming manner which is his on the screen is not acting. Lundigan is quietly observant, studying the profession of acting as he did the business of radio. He is extremely devoted to his family. The four brothers, familiarly known as Bill, Bob, Jack and Ted, are characteristically Irish in their clannish loyalty. As kids they fought one another at the drop of a hat, but it was flirting with the first aid cabinet for any outsider to tackle one of the Lundigans.

Lundigan was 16 when he enrolled at Syracuse University, but husky. He played football, basketball and tennis, was an expert swimmer and managed to do very well with his studies. He excelled in English and history probably because he enjoyed them.

When he became a radio enthusiast, he not only announced, but wrote sketches. He was neither ponderous, nor flowery in his announcing and that early habit of simplicity proved an invaluable aid in his first days before a movie camera.

The necessity for reading radio scripts carefully and memorizing them with exactitude, has aided his film work too. Lundigan seldom "blows" a line of dialogue. He devotes hours to a script before he appears on the sound stage. By then, he not only knows the lines, but the character who is speaking through his own lips. Whether or not he likes a fiction character he is playing, Lundigan always knows the guy inside and out.

In Hollywood he was one of the popular members of the young group that is developing future stars. He has light brown hair and blue eyes, plays a driving game of tennis, spends much time in the water and often rides.

When the call to the colors interrupted his acting career, Lundigan was well on his way to becoming a star under the Metro-Goldwyn-Mayer banner.

LIFELINES

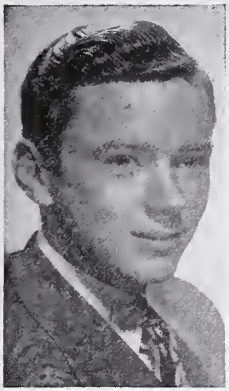
Born, William Paul Lundigan, June 12, in Syracuse, N. Y., son of Michael F. Lundigan; Educated, public and high schools and University of Syracuse; Height, 6 feet, 2 inches; Weight, 170 pounds; Hair, light brown; Eyes, blue; Occupations, radio announcer, actor, now a Corporal in U.S.M.C.

Radio announcer, Syracuse, N. Y., 1933-1937.

Pictures: *Dodge City*, *Armored Car*, *The Fighting 69th*, *Three Cheers for the Irish*, *Sea Hawk*, *The Sentence*, *Flight Patrol*, from 1937 to 1940; *The Bugle Sounds*, *Courtship of Andy Hardy*, 1941; *Sunday Punch*, *Apache Trail*, *Andy Hardy's Double Life*, *Northwest Rangers*, *Salute To The Marines*, 1942.

Ray McDonald

(Corporal, USAAF)



YOUNG as he is, Ray McDonald traveled the hard way to the portals of success in pictures. He hoofed most of the journey across the continent as a vaudeville dancer. He tapped his way over some obstacles and whirled around others ing a buck-and-wing.

Show business was inherent in him. He and his sister, Grace McDonald, toured New England when Ray was a kid, wringing laughter out of hard-rock farmers from Connecticut to Maine. Ray used some of those old gags in his screen test at Metro-Goldwyn-Mayer in 1941, and got away with them.

Grace, who scored on Broadway, toured with him on the vaudeville circuits. Now she, too, is in Hollywood under contract, but this time it was Ray who took the lead. He went to the screen colony first and made good on his own as both dancer and actor.

McDonald was born in Boston. He was five when the family moved to New York, where he was educated in grade and high schools. He was divided between a career in the theater and professional baseball. In order to dance, he was required to protect his feet and legs, which slowed him up on the diamond. Show business won out and so did Ray.

He was close to the top in 1938 when he danced with Mitzi Green in *Babes In Arms*. But one hit doesn't make a future in show business or baseball and the following year he appeared in *White Plume*, *Crazy With the Heat* and *H'Ya, Gentlemen*, all in a period of six months. None opened on Broadway.

McDonald's luck wasn't all bad though, because Roger Edens, a Metro-Goldwyn-Mayer music coach, happened to be in the Hartford theater audience that came to see Max Baer, the thespian heavyweight fighter. Edens offered Ray a screen test.

In Hollywood, McDonald joined a galaxy of young talent which included Mickey Rooney, Judy Garland, Shirley Temple, Ann Rutherford and others. He was cast at once in *Life Begins for Andy Hardy*, starring Rooney. He followed in *Down In San Diego*, *Babes On Broadway*, sang in *Born to Sing* with Virginia Weidler, and as 1942 brought him a new contract he went into the picture, *Girl Crazy*.

The experience which he packed into his life as a touring hoofer did not take away his youthful spirit. He was irrepressible in his enthusiasms, dividing his time between pictures and personal appearances at Army posts and Navy canteens in Hollywood's constant effort to entertain the service men.

Now Ray is able to give all of his talents to the army, for he entered the service during the summer of 1942, practically after playing his last scene in *Presenting Lily Mars*. Entering as a private, he was advanced to Private First Class. Shortly afterward he received a transfer to the Air Corps, where he now serves as a Corporal.

During the successful run of the Air Corps stage show, *Winged Victory*, on Broadway, McDonald was one of the featured stars. When the show closed he returned to Hollywood to appear in the film version of the soldier hit show.

Dancing became a secondary accomplishment though, after he hit his pace in pictures. He played roles with the comedy touch, or equally well if they were dramatic.

McDonald is five feet, eleven inches tall. Steady dancing keeps his weight down to 145 pounds. He has an unruly shock of brown hair, and his eyes are blue and full of laughter. He will stand off stage for any length of time just to watch Eleanor Powell tap. He would be willing to walk from Hollywood and back to New York to watch Fred Astaire in a new dance.

In his last several pictures, McDonald had been playing dramatic roles, as well as comedy and dancing. According to the indications, his versatility will carry him to the top rung. He never missed a dance step, or an opportunity yet, and Metro-Goldwyn-Mayer pins high hopes on his being a top flight star after he returns from doing his hitch for Uncle Sam.

LIFELINES

Born, Ray McDonald, Boston, Mass., June 27, son of William and Anna McDonald; Educated, public schools in New York; Height, 5 feet, 11 inches; Weight, 145 pounds; Hair, brown; Eyes, blue; Occupations, dancer, actor. Now a Pfc. in the U. S. Army.

Stage plays: Vaudeville, *Babes In Arms*, *White Plume*, *Crazy With the Heat*, *H'Ya*, *Gentlemen*.

Pictures: *Life Begins for Andy Hardy*, *Down In San Diego*, *Babes On Broadway*, *Born to Sing*, 1941; *Presenting Lily Mars*, 1942.

Robert Montgomery

(Lieutenant Commander, USN)

SOON after Robert Montgomery appeared with Norma Shearer in *The Divorcee* in 1930, a biographer wrote of him what now appears to have been a prophecy:

"Things intrigue Montgomery. Things to him are incidents that make life exciting, or in which he can believe. For Montgomery to believe in something is to go into action."

"Things" in Europe intrigued Montgomery in 1940 and he took a leave of absence from Metro-Goldwyn-Mayer to drive an ambulance in France. He was one of those mud-spattered, dog-tired men who struggled out of Paris as the Nazis roared in.

A few months later, in July 1941, he was commissioned a Lieutenant in the Naval Reserve and left for England as an assistant naval attache to the American Embassy. He later served on a British destroyer, then became a liaision officer between the British Admiralty and Vice Admiral Robert L. Ghormley. He commanded a PT boat before going into active service on a destroyer in the South Pacific. Tropical fever caused him to be invalided home.

He was the son of Henry Montgomery, executive of a rubber company, and Mary Weed Bernard. He was born on May 21, at Beacon, New York. He attended Pawling School for Boys and at 14 was sent abroad to pursue his studies. Two years later his father died, the fortune shattered.

Montgomery and his brother Donald got jobs in the machine shops of the New York, New Haven & Hartford Railroad as engine wipers. Learning that deckhands were needed for oil tankers he traveled to Bayonne, N. J., signing on the Caddo for San Pedro. He saw Hollywood at the end of that voyage, but it was just another "port." He signed off in New York and met Steve Janney, who hoped to write plays. That gave Montgomery the idea that he might act in them.

He got a bit in William Faversham's *Mask In the Face*, playing seven mob characters at $5 each. At this stage, Montgomery became thoughtful. He realized that he lacked experience and accordingly joined a stock company in Rochester. George Cukor, now a distinguished Metro-Goldwyn-Mayer director, was stage director. Among guest stars were Miriam Hopkins, Bette Davis, Billie Burke, Ralph Morgan and Wallace Ford. He remained there a year and a half, appearing in 70 plays.

Equipped to face Broadway, that hard-boiled street welcomed him first in *Dawn*, then *Arleen O'Dare*, *One of the Family*, *Garden of Eden*, and *Possession*. Robert Montgomery was a star. In 1929 he received an offer from Metro-Goldwyn-Mayer to appear in *So This Is College*. He accepted and 11 months later was a screen star. He appeared with Garbo in *Inspiration*, and with Norma Shearer in *Strangers May Kiss* and *The Divorcee*.

Until *Night Must Fall*, in 1937, he continued in comedy, but his remarkable characterization of a psychopathic murderer in that picture brought a nomination for the Academy Award.

He is married to Elizabeth Allen, and the father of two children, Robert, Jr., and Elizabeth. His private life has always been definitely apart from his career. He continues to own a small farm in New York state, to where he and his family vacationed each year until the war. They also maintain a charming home in Hollywood.

LIFELINES

Born, Robert Montgomery, the son of Henry and Mary Weed Montgomery, Beacon, New York, May 21. Educated, Pawling School for Boys, and by private tutors. Married to Elizabeth Allen. Height, six feet. Weight, 160 pounds. Hair, brown. Eyes, blue. Occupations, railroad workman, deckhand, actor.

Plays: *Dawn*, *Mask*, *Arlene O'Dare*, *One of the Family*, *Garden of Eden*, *Possession*, *Mask In the Face*, and stock.

Pictures: *College Days*, *Three Live Ghosts*, *So This Is College*, *Untamed*, *Their Own Desire*, *Single Standard*, 1929; *The Divorcee*, *Inspiration*, *Free and Easy*, *Our Blushing Brides*, 1930; *The Big House*, *But the Flesh Is Weak*, *Lovers Courageous*, *Private Lives*, *Letty Lynton*, *Faithless*, *Blondie of the Follies*, 1931-32; *Tinfoil*, *Hell Below Made On Broadway*, *When Ladies Meet*, *Another Language*, *Night Flight*, 1933; *Mystery of Mr. X*, *Riptide*, *Hide-Out*, *Forsaking All Others*, 1934; *Vanessa, Her Love Story*, *No More Ladies*, 1935; *Petticoat Fever*, *Piccadilly Jim*, 1936; *The Last of Mrs. Cheyney*, *Night Must Fall*, *Ever Since Eve*, 1937; *First Hundred Years*, *Yellow Jack*, *Three Loves Has Nancy*, 1938; *Earl of Chicago*, 1939; *Mr. and Mrs. Smith*, *Rage in Heaven*, *Unfinished Business*, *Here Comes Mr. Jordan*, 1941.

Barry Nelson

(Private, USA)

AMONG the attractions at the San Francisco Exposition in 1939 was Barry Nelson, a young Berkeley student and aspiring actor, the son of an Oakland seafaring man.

The trouble was that Barry got scant attention from the curious throngs which came to see the *Cavalcade of the Golden West,* primarily because he played at least a dozen characters, each one widely different.

Being an Indian brave one day and a bewhiskered stagecoach driver the next, Nelson, like the pea in a shell game, moved faster than the human eye. Nevertheless, in his final year at college, he played *Macbeth* and was recognized.

A Metro-Goldwyn-Mayer official offered him a screen test and he left the class room immediately on completing the final examination. They mailed his diploma to the studio where, until he entered the army, he was regarded as a potential star.

That is rapid action in any language, and it surprised Barry himself as much as it did anyone else. He has worked in twelve pictures in the interval.

His original intention was to become a psychiatrist. He possessed no dramatic tendency either from heredity or environment. Born Robert Nielson, his father, Trygve Nielson, was a seaman and his mother, Betsey, maintained a good home in Oakland, where the boy was born on April 16. No one on either side of the family had previously been in the theater or in pictures.

He first began to sense the urge at Fremont High School, in Oakland, playing in class productions. As a freshman at University of California in Berkeley, determined to earn his tuition, he joined with three other students in a weekly dramatic sketch on the radio. Presently they were doing a second show on another station.

Between times, Nelson directed amateur plays for various women's clubs in the Bay area. The experience gave him splendid training for his future career.

When the radio contracts expired, he fairly jumped at the chance to enact nearly the whole cavalcade of characters in the aforementioned frontier days pageant at the Exposition in San Francisco.

On signing a contract at Metro-Goldwyn-Mayer, Nelson was cast opposite Donna Reed, like himself just starting in pictures, in *Shadow of the Thin Man,* co-starring William Powell and Myrna Loy. Both newcomers made good immediately.

Nelson next appeared in a dramatic picture, *Johnny Eager,* starring Robert Taylor and Lana Turner. Again his work was notably able and he was cast in *Dr. Kildare's Victory.* He next played the lead in *China Caravan,* opposite Laraine Day, then had a part in *Rio Rita,* starring Bud Abbott and Lou Costello.

Then followed acclaimed roles in *Stand By For Action, The Human Comedy, Bataan* and *A Guy Named Joe,* after which latter one he was inducted into the army as a private.

He lived in Hollywood with his parents, whom he has established there after persuading his father to quit the sea. Nelson is an amateur boxer and wrestler of considerable prowess, six feet in height and weighing 188 pounds. He has brown hair and blue eyes, a heritage from his Viking ancestors.

Ordinarily, Nelson is the typical lighthearted college graduate who sees opportunity ahead and is eager to work for it. He is extremely grave, however, in consideration of his work. He constantly studied the artistry of Spencer Tracy.

He continues to be thankful for that Exposition adventure. Every character an actor can play is good, he believes—even a bad man with a nervous trigger finger in a wild west show. Though he professes to like working on the stage, he still prefers Hollywood and the screen.

LIFELINES

Born, Robert Nielson, Oakland, Calif., April 16, son of Trygve and Betsey Nielson; Educated, Oakland public and high schools; University of California at Berkeley; Height, 6 feet; Weight, 188 pounds; Hair, brown; Eyes, blue; Occupations, radio entertainer, actor.

Plays: High school and college dramatics; *Cavalcade of the Golden West,* San Francisco Exposition; *Macbeth,* at U.C.

Pictures: *Shadow of the Thin Man, Johnny Eager, Dr. Kildare's Victory, Yank On the Burma Road, Rio Rita,* 1941; *Once Upon a Thursday, Affairs of Martha, Eyes In the Night, Stand By For Action, The Human Comedy, Bataan,* 1942; *A Guy Named Joe,* 1943.

Richard Ney

(Lieutenant (j.g.), USN)

SURPRISING Hollywood considerably, but himself more, Richard Ney stepped from his initial stage role into his first screen part and scored in both.

He played the role of one of the sons in the road show of *Life With Father*, with Dorothy Gish and Louis Calhern, in 1941. His work was so outstanding that he was offered a screen test by Metro-Goldwyn-Mayer for a part in *Mrs. Miniver*, starring Greer Garson. He was an immediate success, winning a long-term contract and other roles.

Fortunately for this promising young actor, his initial picture, *Mrs. Miniver*, proved one of the outstanding pictures of the decade.

Ney is a native of New York, but lived most of his life in the pleasant town of Lakeville, Connecticut. He was the son of E. M. and Millie Ney. His father was a prominent insurance executive.

Young Ney was educated in public schools, then enrolled at Columbia University, where he majored in English. He had written articles and conducted a column for The Lakeville Journal, which revealed literary talent, and all early indications pointed toward a writing career. He was graduated from Columbia with a B.A. degree in 1940.

His interest in the theater was academic until he became associated with the RCA television exhibit at the N. Y. World's Fair. When he encountered an opportunity to play a role in a production that was acclaimed in advance of its road tour, he naturally seized it, divided between conflicting convictions. He was confident, in one sense, of his ability, but doubtful because of his complete lack of experience.

The show was a hit all the way. In Detroit, when the United States entered the war, Ney enlisted in the U. S. Naval Reserve and reported to Hollywood subject to call.

As the road show of *Life With Father* traveled westward, gaining public acclaim wherever it played, young Ney received flattering press notices, particularly in view of the fact that it was his initial effort. However, pleased as he was with his first taste of success, he had no illusions and anticipated no approach from the studios when the show opened in Hollywood. When it came, he accepted with the full knowledge that he would have to acquire a new technique for the cameras. He was quite prepared for the job when he reported on the set of *Mrs. Miniver*.

On completion of this first screen role, Ney remained at the studio. He next was cast in an important role in *The War Against Mrs. Hadley*. In the meantime he received his call to active duty from the Naval Reserve and he entered service as an Ensign. A year later he was commissioned a Lieutenant (j.g.).

Receiving a furlough in July, 1943, Ney returned to Hollywood and was married to Greer Garson on July 24, in a quiet ceremony at a Santa Monica church. There was a one-day honeymoon before Ney had to return to his ship. Their nuptial plans had been interrupted previously, in November, 1942. They had taken out a marriage license, but California's three-day marriage law proved a barrier when Ney received a call to report back for duty.

The romance between young actor Ney and the red-haired star budded during the filming of *Mrs. Miniver*. Lieut. Ney, according to newsreel shots, at one time during the battle of the Pacific, commanded a landing of naval forces on an unidentified island in the Aleutians and has seen action in other Pacific theaters of war. At war's end Ney will pick up his screen career where he left off, and with "full steam ahead" steer toward stardom.

Still in his early youth, he is six feet, three inches in height. He weighs 169 pounds and is athletic. His hair is ash brown and his eyes blue. He played on the Columbia tennis team and also was skilled with the fencing foils.

Despite the fact Lieutenant Ney's screen career was halted almost immediately after his debut by the war, a tremendous volume of fan mail continues to pour into M-G-M's Studio as a result of his *Mrs. Miniver* role.

LIFELINES

Born, Richard Ney, on Nov. 12, in New York City, son of E. M. and Millie Ney; Educated, public schools and high school, Lakeville, Conn., Columbia University; Height, 6 feet, 3 inches; Weight, 169 pounds; Hair, ash brown; Eyes, blue; Occupations, newspaper columnist, television entertainer, actor. Married Greer Garson, July 24, 1943.

Stage: *Life With Father*, 1940-41; RCA Television, New York's World's Fair; high school dramatics.

Pictures: *Mrs. Miniver*, *The War Against Mrs. Hadley*, 1941.

Richard Quine

(Seaman First Class, USCG)

RICHARD QUINE was playing on Broadway when a screen contract took him home to Hollywood, into a picture with his high school classmates, Mickey Rooney and Judy Garland.

A native of Detroit, Quine's family moved to Los Angeles when he was six. His father, Thomas R. Quine, was a veteran of vaudeville and his mother, Alice, knew and loved the theater. The boy's natural interest in the stage developed in the atmosphere of the studios, but he actually began in radio.

He was educated at El Rodeo grade school, Beverly and Mt. Vernon High Schools, where he first knew Rooney and Miss Garland, and later at Lawler's Professional School, in Hollywood.

Quine made his stage debut in a Los Angeles performance of *Cardinal Richelieu*, which led to a role in the radio production of *Dr. Christian*, with Jean Hersholt, in which he was a notable success. He also appeared on the air with Eddie Cantor and Joe Penner. For a year he played the title role in *Tom Sawyer* for the radio.

By that time he was definitely a favorite and his next triumph was with Otto Kruger in the stage production of *Counsellor At Law*. The show played Los Angeles for twenty weeks, disbanded, and was recalled for another engagement that ran for fifteen weeks. When it was adapted for the screen, with John Barrymore as the star, in 1932, Quine played his familiar role in the picture.

Others followed, and with them a series of radio engagements, but Quine became restless. He suddenly packed his bags and went to New York. It's surprising how Broadway can have competent young Hollywood talent drifting along its crowded sidewalks without noticing it, but it does. Quine encountered this traditional disregard, but he refused to lose heart though he lost weight.

Then one day he was introduced to Oscar Hammerstein and was promptly cast in the hit show, *Very Warm for May*. When the play closed, Quine had no difficulty in getting a radio job, but it was different from any he had attempted in Hollywood.

George S. Kaufman was casting about for a juvenile lead for *My Sister Eileen*, starring Shirley Booth. Quine was given an audition and won the part. His acting was so outstanding that he was offered a contract by Metro-Goldwyn-Mayer.

Quine, back in familiar territory, awaited his first assignment. It was not long in coming. He was cast in *Babes On Broadway* with his former classmates, Mickey Rooney and Judy Garland. Early in 1942 he was assigned another role in the picture, *Me and My Gal*, with Judy Garland, Gene Kelly and George Murphy. Again he demonstrated his singular ability in a part that brought him closer to stardom.

Meaty, star-building roles continued in following picture assignments—*Tish*, *The Human Comedy*, *Dr. Gillespie's New Assistant*, all in 1942, and *Stand By For Action*, in *1943*. It was after completing his role in the latter picture that the upward-bound young actor determined to shelve his ambitions for the duration and join the armed forces. He signed on with the United States Coast Guard and at this writing had received his rating as a Seaman, First Class.

While on leave from his Coast Guard duties in the latter part of 1943, Quine returned to Hollywood and married Susan Peters, one of M-G-M's young stars, following a studio romance. Six feet, two inches tall, weighing 180 pounds and with dark brown hair and blue eyes, he rated as a fine and versatile athlete during his school days in the film colony later. He won many medals as a swimmer, played football and bagged a number of trophy cups with the tennis racquet. These sports, including riding and golf are still his favorite pastimes, whether in mufti or the Navy blue.

LIFELINES

Born, Richard Quine, Detroit, Mich., Nov. 12, son of Thomas and Alice Quine; Educated, public and high schools, Los Angeles; Height, 6 feet, 2 inches; Weight, 180 pounds; Hair, brown; Eyes, blue; Occupations, radio announcer, actor.

Plays: On radio; *Dr. Christian*, *Tom Sawyer*, and others; *Cavalcade*, *Counsellor At Law*, *Very Warm for May*, *My Sister Eileen*.

Pictures: *World Champ*, 1931; *Counsellor At Law*, *Dames*, 1932; *Dog of Flanders*, *Wednesday's Child*, *Little Men*, *Dinky*, and others, 1933; *Babes On Broadway*, 1941; *For Me and My Gal*, *Tish*, *The Human Comedy*, *Dr. Gillespie's New Assistant*, 1942; *Stand By for Action*, 1943.

Robert Sterling

(Lieutenant, USAAF)

IN Hollywood as a successful young actor, Robert Sterling harked back with mingled emotions to the days when he was a credit manager for a tire company in Pittsburgh.

He was then W. J. Hart, and tires were a commodity within reach of virtually everyone.

As a matter of record, Sterling planned for a screen career in boyhood. He devoted years to it before he arrived, gathering broad experience along the devious route from his birthplace in Newcastle, Pa.

His father, W. S. Hart, once a catcher for the Chicago Cubs, managed a golf course. His mother, Vera, was busy at home with two daughters, Helen May and Ne-les Holmes, and the boy. He was educated in public schools and attended Pittsburgh College for a year.

At Highland Avenue High School, he appeared in class plays and frequently in little theater companies. One year, with forty cents in his pocket, he ventured on a hitch-hiking tour of the Atlantic seaboard and the West, working as he traveled, sometimes getting pretty hungry.

After graduating from high school and taking a year at Pitt, Sterling decided that it was time to start for Hollywood. He took a job as salesman, traveling over much of the territory he had covered on the memorable hitch-hike. At the end of a year, he succeeded in getting an engagement as entertainer at the Rainbow Gardens, in Miami, for a season, but it led to nothing better in the field.

It was then that Sterling went to Pittsburgh as credit manager for the tire concern. Strange as it seems now, everyone had tires and business fell off. The company offered him a vacation without pay, which he promptly accepted as an opportunity to get to Hollywood. He arrived there on June 1, 1938, and left only when Uncle Sam called.

He was signed for stock by a studio, playing minor parts for a year. Discouraged, he asked for a release and went to New York, convinced that Broadway was the open sesame to a studio contract. In New York he was cast in *About Tomorrow*, but it failed to open, and he returned to the West Coast.

This time he was assigned to the lead in *Bad Girl*, which demonstrated his ability beyond question. He followed in *Yesterday's Heroes*, then in *Gay Caballero*, which brought him considerable attention.

Sterling was signed on a long-term contract with Metro-Goldwyn-Mayer in 1941, first appearing there in *The Penalty*. His work was acknowledged swiftly by public and press and he followed in the picture, *I'll Wait for You*, then appeared in *Two-Faced Woman*, starring Greta Garbo.

He was in constant demand after that, appearing in *Dr. Kildare's Victory*, *This Time for Keeps*, opposite Ann Rutherford, and early in 1942, *Somewhere I'll Find You*, starring Clark Gable and Lana Turner.

Sterling looks back upon his experiences as salesman and wanderer as an invaluable interlude to the profession he finally chose. His observations of human nature then enable him to play with human sympathy now. A little knowledge is a dangerous thing and Sterling admits it readily, but a salesman and a roving entertainer gathers a lot of information about people and life. Both are essential ingredients in the making of an actor and Sterling is duly thankful for his early adventurous life.

A resident of Beverly Hills before he went into the service, Sterling continued to be an ardent fisherman, as he was in boyhood. He attributes that to the early influence of his father, who took him frequently on fishing expeditions on the Ohio River and in sparkling streams in Kentucky.

He also plays an expert game of golf. That, too, is directly the result of his father's training on a course in Newcastle.

Sterling joined up as an Air Corps Cadet in 1942. In 1943 he married screen star Ann Sothern, and later in the year received his Lieutenant's bars. He is now a pilot instructor. He is six feet, one and a half inches tall, weighs 175 pounds and has dark brown hair and blue eyes.

LIFELINES

Born W. J. Hart, Newcastle, Pa., Nov. 13, son of W. S. and Vera K. Hart; Educated, Newcastle public schools, Pittsburgh College; Height, 6 feet, 1½ inches; Weight, 175 pounds; Hair, dark brown; Eyes, blue; Occupations, salesman, entertainer, credit manager, actor. Now Lieutenant in the U. S. Air Corps.

Pictures: *Bad Girl*, 1939; *Yesterday's Heroes*, *Gay Caballero*, *Manhattan Heartbeat*, 1940; *The Penalty*, *I'll Wait for You*, *Two-Faced Woman*, *Dr. Kildare's Victory*, *This Time for Keeps*, 1941; *Somewhere I'll Find You*, 1942.

James Stewart

(Lieutenant-Colonel, USAAF)

ONE of the first top screen stars to enter the service, James Stewart became a private in the Army Air Corps on March 22, 1941, before Pearl Harbor. A few months later, because of his previous flying experience and educational background as a graduate of Princeton University, a lieutenant's bars gleamed on his shoulders. He served as an instructor of Flying Fortress pilots and was promoted to the rank of Captain on July 4, 1943. Following spectacular raids on Bremen in December, 1943, and Berlin in 1944, Stewart was made a Major. Just a few weeks later he was promoted to the rank of Lieutenant Colonel.

For his leadership of a squadron of bombers during the February 20th raid on aircraft factories at Brunswick, Germany, he was awarded the Distinguished Flying Cross. Previous decorations had been the Air Medal and Oak Leaf Cluster.

The warrior-actor was born in Indiana, Pennsylvania, on May 20, the town which his grandfather had settled in 1853. Four years after his birth, his sister Mary joined the family and Virginia was born two years later. Elizabeth and Alexander Stewart brought them up in the tradition of small-town American families.

Before he went away to Mercersburg (Pa.) Academy to prep. for Princeton, young Stewart became intensely interested in aviation and in radio engineering.

At Mercersburg he played some football, but did better on the track where he could stretch his six feet, two and a half inches in rapid time. He became art editor of the yearbook, sang in the glee club, and played an accordion. During summer vacations he poured concrete with a road gang and hauled brick for a construction outfit.

At Princeton he tried out for the famed Triangle Club, and in 1929 played an accordion solo, *So Beats My Heart for You*, in the annual musical. The following year he played the lead in *The Tiger Smiles*. In his senior year the Triangle Club invited a leading lady from the University Players at Falmouth to be guest star in the commencement play. The girl was Margaret Sullavan. An immediate friendship sprung up between her and Stewart.

He graduated in 1932 with the D'Amato scholarship. In his pocket with his diploma was a telegram from Joshua Logan, former president of the Triangle Club, offering him a role in *Carry Nation*. Following the ill fate of that play he appeared in several others, then won the role of Sergeant O'Hara in *Yellow Jack*. Then his name was up in lights on Broadway for the first time.

Stewart triumphed in *Divided By Three*, *Page Miss Glory* and *Journey at Night*, each play increasing his prestige. Then, in 1935, Metro-Goldwyn-Mayer offered a contract and he went to Hollywood to appear in *Murder Man*. He supported Jeanette MacDonald next in *Rose-Marie*, and again met Margaret Sullavan, already a screen star. He appeared with her in *Next Time We Love*.

Rated a stellar screen find almost with his first film role, he later starred in such memorable pictures as *Seventh Heaven*, *Vivacious Lady*, *Shopworn Angel*, *Destry Rides Again*, *Mr. Smith Goes To Washington*, *Mortal Storm*, *Ziegfeld Girl* and *Philadelphia Story*. Light comedy was his forte and it was his wry and witty performance in *Philadelphia Story* that won him an Academy Oscar in 1940.

Colonel Stewart weighs in the neighborhood of 160 pounds, his hair is brown and his eyes a friendly gray.

LIFELINES

Born, James Stewart, May 20, Indiana, Pa., son of Alexander and Elizabeth Stewart. Educated, public schools, Mercersburg Academy, Princeton. Height, six feet, two and a half inches. Weight, 160 pounds. Hair, brown. Eyes, gray. Occupations, road laborer, truckman, actor, aviator, soldier.

Stage plays: Triangle Club productions, Princeton; *Carrie Nation*, *Camille*, *Spring in Autumn*, *All Good Americans*, *Yellow Jack*, *Divided by Three*, *Page Miss Glory*, *Journey at Night*, and others including stock.

Pictures: *Murder Man*, *Rose-Marie*, 1935; *Wife vs. Secretary*, *Small Town Girl*, *Next Time We Love*, *Speed*, *The Gorgeous Hussy*, *Born to Dance*, 1936; *After the Thin Man*, *Seventh Heaven*, *The Last Gangster*, *Navy Blue and Gold*, *Of Human Hearts*, 1937; *Vivacious Lady*, *Shopworn Angel*, *Made for Each Other*, 1938; *Ice Follies*, *It's a Wonderful World*, *Mr. Smith Goes to Washington*, *Destry Rides Again*, *Shop Around the Corner*, 1939; *Mortal Storm*, *No Time for Comedy*, *Philadelphia Story*, *Come Live With Me*, 1940; *Ziegfeld Girl*, *Pot of Gold*, 1941.

Robert Taylor

(Lieutenant (j.g.), USNR)

HOLLYWOOD, the town that specializes in career-building, regards Robert Taylor as one of its proudest achievements, observes his success with approval and at the same time admits to a sense of astonishment.

His original rise to stardom from obscurity in two years, strictly on his own, was remarkable even in Hollywood, and his record as a star in the years that followed until he joined the U. S. Navy Air Corps, where he now serves as a Lieutenant (j.g.) was unsurpassed.

He has become so well known as Robert Taylor that the world is unfamiliar with his family name, Spangler Arlington Brugh.

His story is one of an average boy until that venture on the screen. It is the account of a lad born in Filley, Nebraska, August 5, the son of S. A. and Ruth Adelia Stanhope Brugh. His father, whom he worshipped, was a grain dealer who took up medicine late in life to effect a cure for his wife, whose heart was threatening. He succeeded heroically, established a practice and died just as his son was beginning a career in Hollywood.

In Beatrice, Nebraska, where Dr. Brugh practiced, his son went to school and played sandlot baseball, shocked wheat, painted cars in vacation time and played the 'cello. At Doane College, in Crete, Nebraska, he formed a trio which broadcast music on the air, while he studied under Prof. Herbert Gray.

The instructor urged him to abandon his interest in dramatics to concentrate on music. Young Brugh was inclined to disregard his advice and go in for medicine. Prof. Gray was transferred to Pomona College, in California, and the family agreed that the boy should accompany him to continue his musical studies. There, still interested in dramatics, young Brugh in his senior year won the lead in the college production of *Journey's End.*

A studio official saw the play and two days later the boy from Nebraska had an offer from Metro-Goldwyn-Mayer. That was in February, 1934. On graduation, he went to the studio where he was given an intensive course of dramatic study.

He flew back to Beatrice when his father died. Heart-broken, he was inclined to stay there, but his mother encouraged him and they returned together in November of that year. He soon won his first screen role in *Handy Andy,* with the late Will Rogers. It was a small part, but he appeared in others, gaining experience and prestige, until in 1936 he scored a definite triumph in *Magnificent Obsession.*

From that moment, Taylor became a world screen figure. His fan mail was phenomenal. Each succeeding role brought him new honors with such pictures as *Society Doctor, The Crowd Roars, Flight Command, Camille, Billy the Kid, Waterloo Bridge* and *Johnny Eager* solidly entrenching him as a top star.

Playing in the film, *His Brother's Wife,* with Barbara Stanwyck, in 1936, he encountered his first serious romance. In 1937 they teamed again in *This Is My Affair.* Each of them carried on with the business of a career, but on May 14, 1939, following Taylor's return from Europe they were married in San Diego.

Sworn into the Navy on February 10, 1943, Taylor was permitted to complete his starring role in *Song of Russia* before starting training at the Navy Airport School, Dallas, Texas. With a log of 110 hours in the air, and an A. B. degree from Pomona College, he won his commission as a Lieutenant (j.g.) after passing the Navy test with high honors, later becoming Cadet flying instructor.

LIFELINES

Born, Spangler Arlington Brugh, in Filley, Neb., August 5, son of S. A. and Ruth Adelia Stanhope Brugh. Educated, Beatrice, Neb., public schools, Doane College, Crete, Neb., Pomona College, Calif. Married, Barbara Stanwyck, May 14, 1939. Height, six feet. Weight, 175. Hair, dark brown. Eyes, blue. Occupations, radio entertainer, farm worker, automobile painter, actor.

Stage plays, at college, *Journey's End* and others.

Pictures: 1934, *Handy Andy, There's Always Tomorrow, Wicked Woman, West Point of the Air, Society Doctor;* 1935, *Times Square Lady, Murder in the Fleet, Broadway Melody, Magnificent Obsession;* 1936, *Small Town Girl, Gorgeous Hussy, Private Number, His Brother's Wife, Camille;* 1937, *Personal Property, This Is My Affair, Broadway Melody of 1938, A Yank at Oxford;* 1938, *Three Comrades, The Crowd Roars, Stand Up and Fight;* 1939, *Lucky Night, Lady of the Tropics, Remember;* 1940, *Waterloo Bridge, Escape, Flight Command;* 1941, *Billy the Kid, When Ladies Meet, Johnny Eager;* 1942, *Her Cardboard Lover, Stand By for Action, Bataan;* 1943, *Song of Russia.*

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Xavier Cugat

XAVIER CUGAT found fame in a hollow garden gourd.

With his weird assortment of c l a v e s, morracas, jawbones and b o n g o drums, this w o r l d famed maestro of Latin rhythms, more than any other person, is credited with popularizing the rumba in the United States. Since 1930, Cugat has been playing Latin-American melodies for Yankee ears and feet. Until a few years ago, his rumba and conga rhythms were looked upon as a fad, approved for professional dancers but entirely too complicated for Mr. and Mrs. Joe Doakes' waltz and two-step talents.

Then, with the suddenness of a block-buster explosion, the rumba caught on. Dancers everywhere began swaying rhythmically to the simple rumba tempos. In a way, it was a personal as well as a professional triumph for Cugat, who today ranks among the Big Five in the roster of popular American band leaders.

His original five-piece band doubled and redoubled until it consisted of 35 topflight musicians. He played at such swank spots as the Waldorf-Astoria in New York City. Then, Hollywood beckoned. Cugat, however, was still not content. He is now launching a campaign to make the samba, tango, and other South American dances popular in the United States. Those acquainted with Cugat and his perseverance wager on his eventual success in this latest venture.

For one whose music is now world famed, Cugat's beginnings were humble. Born in Barcelona, Spain, on a hilarious New Year's Day, Cugat discovered, at an early age, that all members of his artistic family were expected to aid in the support of the group. His three brothers were struggling artists, his parents were musicians. At the age of twelve, however, Xavier's violin playing earned enough to support his entire family. Eventually, the talents of his brothers were recognized also, and all are now well known in their chosen artistic field.

In Spain, Cugat studied under Tullio Serafin. When he came to America, he enrolled at the Frank Damrosch school, studying under Franz Kniesel. Then he went abroad to study. In Italy he became acquainted with Enrico Caruso, who engaged the talented young Cugat to travel with him, playing his violin between Caruso's numbers.

It was the great tenor who started Cugat drawing, an art which has brought the bandmaster nearly as great a fame as his music. A superb caricaturist, Caruso's fine Italian hand is still evident in Cugat's caricatures.

Returning to America, Cugat found the concert field far from lucrative. Stowing his fiddle in its case, he went to Southern California where he became a cartoonist on the staff of the Los Angeles Times. But music was his first love, so he not long afterward gave up cartooning as a means of making a living to become a music composer for a motion picture studio.

This led to the organization of a small band, with which he made a short subject with Rita Cansino, now world famous as Rita Hayworth, titled *Cugat and His Gigolos*. He later took the same band to Hollywood's Montmarte Cafe. They went next to Cocoanut Grove, where a trio of girls calling themselves the Andrews Sisters, were becoming a local sensation. It was about this time that Cugat met and married Carmen Castillo, then a standin for Dolores Del Rio.

Then, in 1938 the rumba rave swept the country and Cugat was famous.

Since then, the band maestro has made four motion pictures, signed a term contract with Metro-Goldwyn-Mayer and caricatured almost every personality in show business. He takes his cartooning seriously, does it in every spare moment, on the back of menus, theater tickets and movie scripts. He has more than 35,000 of them on file in his home.

Cugat's current musical passion is the samba. He plays it constantly and, is chagrined that people still dance the rumba to a samba rhythm. It's catching on, however, and before next year, Cugat avers, the tricky little step will become as popular as the simple rumba.

On the M-G-M lot he greets everyone as "amigo" and everyone is his friend.

LIFELINES

Born: Xavier Cugat, Barcelona, Spain, January 1. Educated by Jesuit priests. Height, five feet eight inches. Hair, reddish brown. Eyes, blue. Married to Carmen Castillo in 1929. Occupations, concert violinist, newspaper cartoonist, band leader, movie actor.

Pictures: *Go West Young Man*, 1936; *You Were Never Lovelier*, *Tropicana*, 1943; *Bathing Beauty*, *Two Girls and a Sailor*, 1944.

Jimmy Dorsey

JIMMY DORSEY has had only nine birthdays! For Jimmy was born on the 29th of February in the leap year of 1904, in Shenandoah, Pennsylvania. It was there that he grew up, learning to play the cornet and later saxophone and clarinet, going to school, and helping out the family budget by working as a driller's helper in the nearby coal mines.

An accident, when his sledge hammer struck the point of his foreman's jaw instead of the drill in his foreman's hands, brought Jimmy's mining career to an abrupt close. Up to that time, about the age of seventeen, Jimmy had been doing small jobs, leading or playing in bands that supplied the music for local dances.

During one of these affairs, while leading his own band, the Dorsey Novelty Orchestra, he was spotted by a booking agent, and he and his orchestra were signed to play at an amusement park in Baltimore, their first professional engagement.

Following the amusement park appearance, Jimmy was offered a job as saxophonist and clarinetist with the Scranton Sirens, one of the forerunners of the "hot" bands. That interrupted his career as an orchestra leader from 1922 to 1934, but during those years he came to be identified with practically every famous dance band in the country.

At one time or another during that period he played with such bands as the original California Ramblers, Jean Goldkette, Paul Whiteman, Lennie Hayton, Dave Rubinoff, Freddie Rich, Red Nichols, Rudy Vallee and Nat Shilkert orchestras. With very few exceptions, Jimmy Dorsey's connections with these bands began and ended with the band's radio programs, for Jimmy had developed into a radio specialist—a virtuoso of the saxophone and clarinet who was forever sought by bandleaders for their all-important air shows.

From 1932 to 1935, Jimmy and his equally famous trombone-playing brother, Tommy, enjoyed spectacular popularity with their Dorsey Brothers orchestra. In 1935, however, the brothers went their separate ways, both as leaders, and, remarkably enough, each to greater heights in the dance band field than they had attained together.

Jimmy Dorsey's has been one of the most rapid rises in the history of dance bands. His present orchestra played its first engagement at the swank Sands Point Club on Long Island. Then followed bookings at the Riviera on the Jersey Palisades, the Palais Royale on Broadway, and the Glen Island Casino. After the Glen Island season, the band went on a westward trek to theatre and one-night stands. Upon reaching the west coast they opened with Bing Crosby on the Kraft Music Hall air show from Hollywood, remaining on the program for two years.

While in Hollywood Jimmy doubled in several night spots, such as the Palomar and Sebastian's Cotton Club, and also provided the musical scores for the Lily Pons' film *That Girl From Paris,* and Fred Astaire's *Shall We Dance.*

Back in New York, at the Hotel New Yorker, Jimmy's band broke every attendance record. In 1939 the Dorsey band made their first appearance on the stage of the Strand Theater, New York, a theater where they have since played a half-dozen times and where they hold the all-time house record.

Jimmy returned to Hollywood in the fall of 1941 to appear in *The Fleet's In* for Paramount. It turned out to be one of the triumphs of his career. A year later he and band were featured in M-G-M's *I Dood It.*

Jimmy's band was booked into the Roxy Theater, largest house ever to play a name band in New York, for four weeks in the spring of 1943 at the record salary of $50,000 plus bonus. The engagement, which became front-page news, played to record grosses. Both Jimmy and his brother Tommy are under contract to Metro-Goldwyn-Mayer.

LIFELINES

Born, James Dorsey, February 29, 1904, in Shenandoah, Pa., son of Tommy Dorsey, Sr., musician. Educated, Shenandoah public schools. Height, ve feet, nine inches. Weight, 165. Hair, black. Eyes, brown. Occupations, coal mine worker, musician, band leader and actor.

Played with California Ramblers, Jean Goldkette, Paul Whiteman, Lennie Hayton, Dave Rubinoff, Freddy Rich, Red Nichols, Rudy Vallee bands on radio. As leader of his own band was star attraction at many eastern swank hotels, resorts and night clubs. For two years was featured with Bing Crosby on Kraft Music Hall air show. Holds all-time house attendance records at Strand and Roxy Theaters, New York City.

Pictures: *The Fleet's In,* 1942; *I Dood It,* 1943.

Tommy Dorsey

TOMMY DORSEY, "The Sentimental Gentleman of Swing" began his musical career in Mahoney Plains, Pennsylvania, where he was born on November 19. And he was barely three when he and his trombone got together. There was nothing unusual about this. His father was Tommy Dorsey, Sr., accomplished musician, teacher and band organizer a generation before this second son fell heir to his name and talents. He was also leader of the town band.

Together with brother Jimmy and his saxophone, Tommy played in his father's band while still in grammar school. Then he and Jimmy organized their own band, "The Wild Canaries," which led to their joining the then sensational "Scranton Sirens" orchestra.

The next ten years were spent on the big time, switching from one name band to another, playing on the road, radio, and theaters. By 1934 they had tootled their horns for everybody who was anybody—Whiteman, Vallee, Kostelanetz. So, once again, they organized their own band, with Bob Crosby, vocalist, Glenn Miller, trombonist, and Ray McKinley, drummer. After almost two years of this the brothers decided the band had one too many leaders. Also both had hit upon strong individual styles which they wanted free rein to develop. Jimmy and the boys started for the West Coast and Tommy started from scratch, organizing a new orchestra.

The new Tommy Dorsey band opened at the French Casino in New York and rocketed to fame on a tour from Times Square to Texas. Additional fame came from Tommy's recordings of "Marie," and "Song of India."

In quick succession came engagements at the Palomar Ballroom in Los Angeles, the Pennsylvania Roof in New York, the New York World's Fair, Toronto's Canadian Exhibition, the Ainsley Roof in Atlanta, the Meadowbrook in New Jersey, Chicago's famous Palmer House and Hollywood's Paladium.

It was only natural that Hollywood should sit up and take notice. Tommy Dorsey headlined the Paramount film, *Las Vegas Nights*, and followed this by winning national fame with his introduction of Ruth Lowe's "I'll Never Smile Again." After their film bow the Dorsey band hit the road again, and during 1941 had covered a million miles as a touring attraction.

Before returning to Hollywood for a second screen assignment, *Ship Ahoy* at Metro-Goldwyn-Mayer in which Dorsey's band shared stellar honors with Eleanor Powell and Red Skelton, they completed a 35,000 mile tour of the United States.

Dorsey's home—when he's there—is a twenty-two acre farm in Barnardsville, New Jersey, where the comparative quiet of the country is music to his ears. The large Colonial house is built for comfort and fun. So is his swimming pool, which his friend Bing Crosby designed as an exact duplicate of his own Hollywood pool. Their friendship dates back to the days when Bing was one of Paul Whiteman's "Rhythm Boys," and Tommy tooted his trombone in the same band.

Tommy also likes tennis, badminton, handball. He is a good six feet tall, has dark brown hair, light blue eyes, wears horn-rimmed glasses, never loses his temper, requires less sleep than anyone else, a bare four hours a night, and never tires of playing his sliphorn.

Tommy has won the "Metronome" award, and the Block Poll as an outstanding swing leader among the country's big name bands. Frank Sinatra was once vocalist in the Dorsey band and such noted swing musicians as drummer, Buddy Rich and ace trumpet player, Ziggy Elman have played in his band.

Since making his debut under his M-G-M contract in *Ship Ahoy*, Dorsey and band have been featured in *Du Barry Was a Lady*, *Presenting Lily Mars* and *Girl Crazy*.

Following the latter film, he flew to Roanoke, Virginia, in time to be present at the marriage of his seventeen-year-old daughter, Patricia Marie Dorsey. Rejoining the band, he played an engagement in San Francisco and on his return to Hollywood, surprised everyone by eloping with actress Patricia Dane.

Sentimental, Dorsey likes the coincidence that his daughter, by a first marriage, and his present wife bear the same first name.

LIFELINES

Born, Tommy Dorsey, November 19, in Mahoney Plains, Pa., son of Tommy Dorsey, musician. Educated in Shenandoah. Married to Patricia Dane. Height, six feet; weight, 175 pounds; hair, brown; eyes, blue. Occupations: band leader, actor, music publisher.

Pictures: *Las Vegas Nights*, 1941; *Ship Ahoy*, 1942; *Du Barry Was a Lady*, *Presenting Lily Mars*, *Girl Crazy*, 1943.

Harry James

A HAS-BEEN at six, a star in a new career at nine, and the world's No. 1 trumpet player at twenty-six — that's Harry Haag James, a bandleader who was named after a circus.

He started out as a circus contortionist and today is king of juke boxes. His records are best sellers, he's rated as one of the topflight band conductors in the United States, and is a movie star.

Born under the big top of the Mighty Haag Circus on March 15, he was raised with the tang of tan bark in his nostrils. His mother, a trapeze artist, performed until a month before he was born. His father, conducted the circus band. The show was playing Albany, Georgia, when Harry was born. Almost as soon as he could toddle, a seventy-year-old contortionist taught Harry how to tie himself into pretzel knots.

A serious mastoid operation ended his days as a contortionist and at the age of 6, it looked as if Harry were through as a professional entertainer. During his convalescence, he took music lessons from his dad. He learned to play the drums. When his family joined Christy Brothers Circus, his real musical education began. Again under his father's tutelage, he studied trumpet playing. He was eight at the time. One year later, he was a regular member of the circus band. At twelve he was leader of the No. 2 band of the circus.

When Harry was fifteen, his parents retired from circus life, settled in Beaumont, Texas, where the elder James opened a school of music. They are still there.

By that time, Harry was beginning to yearn for something besides Sousa marches. He "sat in" with dance orchestras around the Southwest. His reward came when Ben Pollack offered him a place in his band. It was during this period that Harry wrote "Peckin," the song that started a nationwide dance craze. But it was a trumpet solo called, "Deep Elm," that brought his first real break. Swing King Benny Goodman heard the record in 1937 and sent for Harry. Harry joined Goodman and remained with him for two years. Goodman suggested that Harry form his own band. In 1939 he took the advice and summoned all the kids with whom he'd worked in Texas. They borrowed $4500 from Goodman, who took a third interest in the embryo band as collateral. With showmanship in mind, the James outfit became the "three-ring-circus" of the swing world.

A six weeks engagement at the Ben Franklin Hotel in Boston, followed by two at Manhattan's Pennsylvania Hotel, started them upward to the mecca of all bandleaders, the New York Paramount Theater. At last Harry and his boys were on top. In three years from their starting date, he bought back Goodman's $4500 interest for $20,000.

Then came the movies. RKO signed him for *Syncopation*. Next came Universal's *Private Buckaroo*, and *Springtime in the Rockies*, for Twentieth Century-Fox. Under long-term contract to M-G-M, James and his band first appeared under Leo the Lion's banner in *Best Foot Forward*, his first Technicolor musical.

Over six feet tall, he weighs 175 pounds. He was married in 1943 to glamorous screen star, Betty Grable, and a daughter was born to the union on March 3, 1944.

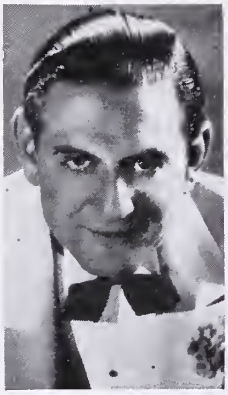
Harry likes fried chicken, Southern style, and spareribs. He attributes his ability to fall asleep at any time, be it on a bus, over a cup of coffee, or draped on a wardrobe trunk, to his fifteen years of circus trouping when naps were strictly catch-as-catch-can. His hobby is listening to other bands, particularly Tommy Dorsey's. His favorite record of his own band is "Eli, Eli." He can't resist loud sports coats and he's an expert jitterbug dancer. Fond of classical music, he spends a great deal of his spare time composing. In addition to swing tunes, he wrote "Sonate Moderne," showing the Debussy-Ravel influence.

Harry wears a mustache because shaving may injure his lip, sacred to any player of the horn. He's careful to choose only bona fide musicians for his band, but he silently hopes they can also play baseball. The James' Boys ball team is as famous as their swing!

LIFELINES

Born: Harry Haag James, Albany, Georgia, March 15. Parents: Harry and Ellen James, circus performers. Educated: Private tutors during circus days with Mighty Haag Circus and Christy Brothers. Public School, Beaumont, Texas. Height: 6 feet, 1 inch. Weight: 175 pounds. Brown hair. Blue eyes. Occupations: Circus contortionist at age of six. Circus band leader at age of nine.

Pictures: *Springtime in the Rockies*, 1937; *Syncopation*, 1941; *Private Buckaroo*, 1942; *Best Foot Forward*, 1943.



Guy Lombardo

MUSIC and its making has been the heritage of Guy Lombardo, whose Royal Canadians orchestra, ranks among the top-flight name bands of today. Before he was twelve years old, Lombardo began the study of the violin. At twelve he directed a juvenile orchestra for a concert at a local Mothers' Club, in his hometown, London, Ontario.

In fact, the Lombardo family may all be said to have clefs and quarter notes in their blood. Three brothers and a sister are members of the Royal Canadians. They are Carmen Lombardo, second oldest, who is equally proficient on the flute and saxophone, as well as being the singer and composer of the family. Lebert Lombardo, another brother, started on the drums and later took up the trumpet, which he now plays in the orchestra. Victor Lombardo, the youngest brother, plays all the saxophone instruments and once directed his own orchestra in Canada. Apple of the eyes of all four Lombardo brothers, and featured singer of the orchestra is the "baby" of the family, Rose Marie.

Guy Lombardo might be well called "a sentimental guy." Though impressing as a suave and sophisticated music maker, at heart he is a sentimentalist. As an example, on every November 22, the Lombardo band features Rose Marie on their program because this date is little sister, Rose Marie's birthday. She was named after the song 18 years ago, when the Royal Canadians were playing their first professional engagement in Cleveland, Ohio, broadcasting from a night club there.

The parents, tuning in from their home in London, Ontario, named the then infant sister for the song.

During the time Lombardo's band has been on the air waves it has won more popularity contests than any other organization of entertainers. The New York World-Telegram poll of radio editors has voted Guy at the top of the heap for the past nine years. The Royal Canadians have won their long and solid popularity mainly because they introduced a new style of music, emphasizing melody and simplicity. The band was first named The Canadians, when they left Canada to play their first professional date at Cleveland, Ohio. The Royal part was added later.

Guy Lombardo organized his first orchestra in 1920. After local engagements in and around New London, the band was booked on a vaudeville tour in the States, playing Cleveland, Chicago, Pittsburgh, and other large cities to the Atlantic coast. Upon the completion of that tour, Chicago's Granada Cafe was seekng a dance band and Guy's orchestra got the call. It was from there that his music was first regularly broadcast on networks, and presently all of collegiate America was Lombardo-conscious. While in Chicago they were the first orchestra to play a coast-to-coast program, with Wrigley as their sponsor. The rest is history.

Lombardo's record of engagements at the nation's leading hotels, theaters, clubs and resorts, is a formidable one.

Hollywood has also beckoned the Royal Canadians to its studios. The band made its screen debut in 1934 in Paramount's *Many Happy Returns* and is now under a long term Metro-Goldwyn-Mayer contract.

Two years ago, at the height of his success, Guy Lombardo brought the remainder of his family from London, Ontario, to live in the United States, at a farm home he purchased for them near Greenwich, Conn. There, too, the famous band leader goes whenever his busy itinerary of engagements grants him time to relax. For outdoor recreation he shows a particular preference for boating, skiing, and hockey. Preferred indoor pastimes are pinochle and chess.

Sleek and natty in appearance when on the podium leading his famous band, Lombardo weighs 158 pounds, is of medium height, with black hair and black eyes. He is scheduled for many top musicals on the Metro-Goldwyn-Mayer programs.

LIFELINES

Born, Guy Lombardo, in London, Ontario. Educated in the public schools of Ontario. Height, five feet, eleven inches. Weight, 180 pounds. Hair, black. Eyes, brown. Occupations, musician and band leader.

Organized first orchestra in 1920. His Royal Canadians band has played in leading hotels, theaters, clubs and resorts throughout the United States, the Roosevelt Hotel, New York; Ritz-Carlton Hotel, Boston; St. Francis Hotel, San Francisco; Beverly Hills County Club, Newport, Ky.; Chicago Theater, Chicago; Palace Theater, Cleveland; Hippodrome, Baltimore and Strand Theater, New York.

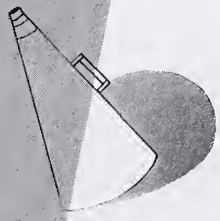
Has made best-seller records for Decca.

Pictures: *Many Happy Returns*, 1934.

1924 · 20 YEARS OF LEADERSHIP · 1944

METRO
GOLDWYN
MAYER

Directors



Biographies....

OF THE FOLLOWING
DIRECTORS ARE CONTAINED
ON THE SUBSEQUENT PAGES

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HARRY BEAUMONT
CLARENCE BROWN
HAROLD S. BUCQUET
EDWARD BUZZELL
JACK CONWAY
GEORGE CUKOR
JULES DASSIN
ROY DEL RUTH
VICTOR FLEMING
TAY GARNETT
WILLIS GOLDBECK
HENRY KOSTER
ROBERT Z. LEONARD
MERVYN LEROY
ALBERT LEWIN
NORMAN McLEOD
VINCENTE MINNELLI
CHARLES RIESNER
ROY ROWLAND
WESLEY RUGGLES
GEORGE SIDNEY
S. SYLVAN SIMON
NORMAN TAUROG
RICHARD THORPE
KING VIDOR
FRED WILCOX
FRED ZINNEMANN

Harry Beaumont

THE Culver City property on which Metro-Goldwyn-Mayer Studios now stands, is on old stamping ground to Harry Beaumont. This director was the first of his profession to work on the grounds when Samuel Goldwyn took them over from Triangle. And after the merger that established the company, Beaumont was responsible for such major hits as *Our Dancing Daughters, Broadway Melody*, which won the Academy Award in 1929, *Main Street* and *Babbitt*.

Born in Abilene, Kansas, on February 10, Beaumont was educated in St. Joseph, Missouri, and made his stage debut at the age of fourteen. It was in a vaudeville sketch playing at Proctor's Fifth Avenue Theater in New York City. Convinced, after this, that the stage would be his career for life, he won a major role in *Under Southern Skies*, starring Grace George. This was followed by a period in stock, and later by a leading role in the stage hit *Checkers*.

Checkers, however, marked his final appearance on the stage as an actor.

He was interested in a new medium, motion pictures, and had sold five original stories to Edison Studios before he decided to join their ranks as a director . . . the original "boy director" of the motion picture industry.

In spite of the fact that he began his career behind the footlights, Harry Beaumont is strictly of the films. He entered the business during formative years, not only of his own life, but of movies as well. When Essanay began to produce feature length films he transferred to that organization—not as a director but as a juvenile actor.

"I wanted to direct," he said, "but if the only way to get into Essanay was to act, that was for me."

His first opportunity as director with this company came when he was assigned to write as well as direct for a child star who grew up to be a leading lady and ingenue, Mary McAllister. His success with these subjects resulted in an appointment to a special production, *The Truant Soul*, starring Henry B. Walthall.

It was *Skinner's Dress Suit*, starring Bryant Washburn, however, that marked him for fildom's hall of directorial fame as well as one of its top directors. Up until the time that story was filmed it was considered out of the question to produce a drama without at least one train wreck, one forest fire or a slight case of murder. But Beaumont turned the trick. *Skinner's Dress Suit* was the simple story of a young couple trying to make good. The story of everybody's life. Mr. and Mrs. Public loved it. Beaumont had created a milestone in picture making one that still stands.

Following this, he left Essanay to make *Brown of Harvard*. Then followed a series of pictures with Tom Moore for Goldwyn, the nucleus of the present organization of Metro-Goldwyn-Mayer.

It was in the early 1930's, however, after turning out one screen hit after another, that Beaumont determined to leave picture making for the world of business. He became interested in both real estate and oil and progressed in both until world conditions upset the apple cart of business.

And so Harry Beaumont returned to his first love, the screen.

His first major assignment was the Ann Sothern starrer, "Maisie Goes to Reno," in which John Hodiak appears as leading man.

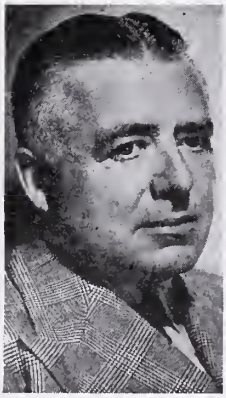
Beaumont, who stands 5 feet 8½ inches in height, weighs 150 pounds, has sandy hair and blue eyes. In addition to his work before the cameras he is an ardent boxing fan, plays an excellent game of golf and has made mechanics a hobby. He is an ardent aviation enthusiast and is looking forward to the day when he can keep his own plane in a backyard hangar.

He is married to Hazel Daly, the girl who played the leading lady role opposite Bryant Washburn in *Skinner's Dress Suit*. They have twin daughters, Geraldine and Ann.

LIFELINES

Born, Harry Beaumont, Feb. 10, in Abilene, Kansas; educated public school, St. Joseph, Mo.; height, five feet, eight and one-half inches; weight, 150 pounds; hair, sandy; eyes, blue. Married to Hazel Daly, former silent film star; twin daughters, Geraldine and Ann. Occupations, actor, author, director, real estate and oil operator.

Pictures: *Skinner's Dress Suit*, 1917; *Brown of Harvard*, 1917; *Main Street*, 1923; *Babbitt*, 1924; *Beau Brummel*, 1924; *Forbidden Hours*, 1928; *Our Dancing Daughters*, 1928; *The Golddiggers*, 1929; *Single Man*, 1929; *Broadway Melody*, 1929; *Speedway*, 1930; *Maisie Goes to Reno*, 1944.



Clarence Brown

A chance visit to a movie studio lost the automobile industry a first rate engineer and won Hollywood a top notch director. A young automobile manufacturer, called to New York on business, saw a Fort Lee motion picture company at work. He was intrigued. He asked questions. The visit wound up with his becoming assistant to Director Maurice Tourneur. Thus Clarence Brown came to Hollywood.

Clarence Brown was born in Clinton, Massachusetts, on May 10th. The only son of Larkin H. Brown, a cotton manufacturer, young Clarence early showed a decided preference for a technical profession.

As a student in the Nashville, Tennessee, High School, the boy majored in mathematics and science. That his aim was wholly trained on a technical career was proved beyond a doubt when he graduated with a degree in electrical and mechanical engineering from the University of Tennessee.

The autmobile industry, then comparatively young, tempted Brown and he went to work for a Moline plant. It was a step up when he was offered a berth in the engineering department of the Stevens Duryea Company. A short time later he founded his own Brown Motor Company at Birmingham, Alabama.

During this venture, Clarence Brown made a business trip to New York. Friends took him to Fort Lee, where he watched a company making a motion picture. It fascinated him to such an extent that before the visit was over he had wangled himself a job. His real career had begun.

Brown's first picture work was on *Trilby*, a 1915 thriller starring Clara Kimball Young. His next six years were spent with Tourneur, interrupted for a few months by World War I when he served as an aviator.

While working with Tourneur, Brown struck up a friendship with a young actor named John Gilbert. Gilbert had a penchant for writing, and the two decided to pool their talents on a scenario the actor-author had penned. *The Great Redeemer* became Clarence Brown's first full-fledged directorial effort. Others followed, with such success that Brown joined Metro-Goldwyn-Mayer in 1924.

He launched Greta Garbo as a star in *Flesh and the Devil*, and directed the Swedish actress in such hits as *Anna Christie, Romance, Inspiration* and *Conquest*. His long list of smash motion pictures includes *Night Flight, Sadie McKee, Anna Karenina, Ah, Wilderness!, Wife vs. Secretary, The Gorgeous Hussy, Of Human Hearts, Idiot's Delight, Edison, the Man, Come Live With Me* and *They Met In Bombay, The Human Comedy, The White Cliffs of Dover* and *National Velvet*.

Brown is married to Alice Joyce, former star of the silent films era. They live on a comfortable ranch in Calabasas, a valley town some miles from Hollywood.

The director is active in aviation organizations, a holdover from his World War days, and belongs to the "Q. B.," an association of mail and airplane pilots.

A man of many enthusiasms, in addition to flying he is an avid hunter who spends as much time as possible on long hunting trips. From his association with pictures, he has evolved a photography hobby that includes both home movies and still camera shots.

His direction of *The Human Comedy* was hailed by critics throughout the country as well as by his fellow-craftsmen in Hollywood. It was nominated for the 1943 Academy Award as was Brown's direction of it.

In *National Velvet* he again directed Mickey Rooney and moppet star Jackie Jenkins with the same sensitivity and understanding that brought forth all their youthful talent in *The Human Comedy*. *National Velvet* made Brown as happy as his first picture because it marked his initial directorial effort in Technicolor.

Next to his enthusiasm for directing motion pictures Brown is proud of his success as the operator of a successful ranch.

LIFELINES

Born, Clarence Brown, Clinton, Mass., May 10th, son of Larkin H. Brown. Educated in Knoxville, Tenn., High School, graduated from University of Tennessee; Height, five feet, nine inches; Weight, 170 pounds; Hair, brown; Eyes, blue; Occupations, engineer, director.

Pictures: *The Great Redeemer*, 1920; *The Goose Woman, The Eagle*, 1925; *Kiki, Flesh and the Devil, The Trail of '98*, 1926; *A Woman of Affairs*, 1927; *Anna Christie*, 1929; *Romance, Inspiration*, 1930; *A Free Soul, Emma*, 1931; *Letty Lynton*, 1932; *Anna Karenina*, 1935; *Idiot's Delight*, 1938; *The Rains Came*, 1939; *Edison the Man, They Met In Bombay*, 1940-1941; *The Human Comedy*, 1942; *The White Cliffs of Dover, National Velvet*, 1944.

Harold S. Bucquet

THERE is frequently a familiar note in the adventures which Harold S. Bucquet directs for the motion picture screen.

He sailed in windjammers out of Liverpool, soldiered through World War I in France, dug wealth out of a silver mine and lost it in an Oregon dance hall that was wrecked in a flood. There were other adventures along the way, not least of which was his haphazard journey to Hollywood.

Bucquet was born in London, on April 12, the son of Walter Bucquet, a merchant. He immersed himself in Conrad's stories of the sea, and at 14 signed on a sailing vessel. He learned about life in many ports, picking up odd bits of information everywhere he traveled and he traveled everywhere.

It was an existence at once rough, revealing and precarious. After several years of it, in which he saw considerable of the world, the boy landed in Canada. He heard of a job in a silver mine and got it, saving his earnings.

When he had enough for a new venture, Bucquet crossed into Oregon. He had learned that men spend money at dance halls, so he built one and opened it with appropriate fanfare, sinking every cent he had into the investment. A flood swept down and washed it into the sea, which ironically took back in cash more than it had paid him as a sailor.

Next he tried the bowling alley business in Tillamook, Washington, but it was destroyed by a fire, and he was badly burned. World War I came along just in time and Bucquet enlisted, training at Fortress Monroe. He came out a second lieutenant and went to Hollywood, where the best he could get for a while were bit parts. At the same time he frequented the art department and developed himself to become a set designer.

He next became an assistant director at Metro-Goldwyn-Mayer, then stepped up to direct the tests. In this post he had a highly responsible task. Among the present-day stars who received their all-important first test from Bucquet are Robert Taylor, Rosalind Russell, Allan Jones, and many others.

He also directed a series of one-reel pictures with the late Chic Sale, which led to the film, *Torture Money*, a short subject which won the Academy Award in 1937.

He soon directed Lionel Barrymore, in *Young Dr. Kildare*. He had been Barrymore's assistant when the distinguished star directed Ruth Chatterton, in *Madame X*. Turn about was fair play and Bucquet went on to direct Kildare and Dr. Gillespie series.

He also directed Barrymore in *On Borrowed Time*, based on the stage hit, *We Who Are Young*, which launched the careers of Lana Turner and John Shelton. Later he directed *The Penalty*, and *Kathleen*, which brought Shirley Temple back to the screen.

As a result of his success with typically American type stories, Bucquet won the coveted assignment of directing the first picture of an American family's experiences during World War II, *The War Against Mrs. Hadley*. Its success added much to his prestige as a top ranking director.

Bucquet attributes his gift of appraisal to the experience he gained as a test director. He tested 27 leading men before Ronald Colman was chosen for *A Tale of Two Cities*. He tested 40 actresses for *The Good Earth*, before Tilly Losch was cast as the vampire.

Bucquet now lives in Beverly Hills, with his wife and three children, Alice, 20, Howard, 19, and Deborah, 12. He reads widely and plays an expert game of tennis.

With all of his adventures indelibly imprinted on his memory, and with his love of literature, he has never attempted to write. It is characteristic of his humor to remark that because a hen lays an egg is no reason to believe that she can cook it.

LIFELINES

Born, Harold S. Bucquet, April 12, in London, son of Walter Bucquet, a merchant; Educated, London schools; ran away to sea at 14; Married Louise Howard Bucquet; Height, 5 feet, 7 inches; Weight, 150 pounds; Hair, black; Eyes, blue; Occupations, seaman, silver miner, soldier, dance hall proprietor, bowling alley manager, actor, set designer, director.

Pictures: Appeared in extra parts; Directed *Torture Money*, 1937 Academy Award winner; *Young Dr. Kildare*, 1938; *Calling Dr. Kildare*, 1939; *Dr. Kildare's Strange Case*, *The Secret of Dr. Kildare*, *Dr. Kildare Goes Home*, *The People vs. Dr. Kildare*, *Dr. Kildare's Wedding Day*, 1939-40-41; *On Borrowed Time*, 1940; *We Who Are Young*, *The Penalty*, *Kathleen*, 1941; *Born to Be Bad*, *The War Against Mrs. Hadley*, 1942; *Adventures of Tartu*, 1943; *Dragon Seed* (co-directed with Jack Conway), 1944.

Edward Buzzell

THE splendor of the product turned out by a Brooklyn necktie factory paled into insignificance by contrast with the colorful life of an actor, in the mind of 13-year-old Edward Buzzell. He quit his job there to try out as a juvenile, became a Broadway star, and now is one of Hollywood's foremost picture directors.

He was a stage-struck boy at 11. It was the day of the "flicker" theater when singers, pianists and trap drummers, usually accompanied by the audience, provided the melody for illustrated slides thrown on a bed sheet screen between pictures. So young Eddie sang soprano at the neighborhood nickelodeon.

He was 13 when he joined a company of juveniles in *Pinafore*. At that time, 1913, Gus Edwards and his kid acts was the only Broadway hope for youngsters. Buzzell approached him and landed in the *Kid Kabaret*, with Eddie Cantor and George Jessel. The tour was a success and he returned to resume his education at Brooklyn Boys' High School.

His parents, Jesse N. and Rebecca Buzzell, were convinced that his yearning for the theater had been something more than a childish whim. His father, an insurance broker, had considered a business career for the boy.

Graduating from high school, young Buzzell joined Peggy Barker in a vaudeville song, dance and patter act. By 1921 he was a headliner in *Man of Affairs*, the first vaudeville production of Laurence Schwab. Extended to a full-length musical, it opened on Broadway in 1923 as *The Gingham Girl*, with Buzzell as the star. The show ran at the Earl Carroll Theater for more than a year.

His rise continued in *Sweetheart Time*, *Tip-Toes*, then in 1926 in *Lady Fair*, which opened on Broadway as the sensational *Desert Song*, in which Buzzell was the comedy star. Next he appeared in *Good Boy*, followed by his outstanding success, *Lady Fingers*, which brought an offer from Hollywood.

Buzzell starred in *Little Johnny Jones*, which he regarded as an inauspicious start in pictures, then returned to New York for the 1930 depression. There were no musicals, so he assembled a series of Bed Time Story shorts, which he sold in Hollywood. Back there again he appeared in other pictures and at length, directed a production, *Big Timer*.

Half a dozen others followed and he was signed by Metro-Goldwyn-Mayer, where his first assignment was the direction of *Paradise for Three*. He was continued there, with such films as *Ship Ahoy* and *Best Foot Forward*.

Buzzell's technique in directing has become almost legendary in Hollywood. He has never been heard to actually "direct" an actor. Before shooting a scene, he goes through every player's part, repeating gestures, lines, etc. Then turning to the cast, he says: "Now, lets see what happens if you do it your way."

That this system is exceedingly effective is proved by the many screen successes Buzzell has to his credit. That it makes for many hilarious moments during a picture will be affirmed by anyone who has worked on a Buzzell picture and roared with laughter while Eddie changed his voice to do girls' parts and mimicked actors in the cast.

Chief hobby is collecting antique furniture and his small and modest bungalow home is considered by many to be filmland's most interesting early American house.

To this day, Buzzell clings tenaciously to modest patterns and quiet colors in his neckties, a gesture of tribute in reverse to that early job in Brooklyn.

LIFELINES

Born, Edward Buzzell, Brooklyn, N. Y., son of Jesse N. and Rebecca Buzzell; Educated, Brooklyn public schools; Height, 5 feet, 3½ inches; Weight, 140 pounds; Hair, dark; Eyes, brown; Occupations, juvenile singer, tie factory worker, actor, director.

Stage: *Pinafore*, Gus Edwards' *Kid Kabaret*, vaudeville headliner in *Man of Affairs*, *Broadway Brevities*, *Gingham Girl*, *No Other Girl*, *Sweetheart Time*, *Tip-Toes*, *Desert Song*, *Good Boy*, *Lady Fingers*.

Pictures: Appeared in *Little Johnny Jones*, 1929; *Hello, Thar*, *Keeping Company*, *The Royal Fourflusher*, and short subjects.

Directed *Big Timer*, *Hollywood Speaks*, *Virtue*, *Ann Carver's Profession*, *Love, Honor, and Oh, Baby*, *Transient Lady*, *The Girl Friend*, *Child of Manhattan*, *The Human Side*, *Cross-Country Cruise*, *Luckiest Girl In the World*, *As Good As Married*, *Three Married Men*; joined M-G-M in 1938; has directed *Paradise for Three*, *Fast Company*, *Honolulu*, the Marx Brothers in *At the Circus*, 1939, also in *Go West*, 1940; *Free and Easy*, *Married Bachelor*, 1941; *Ship Ahoy*, 1942; *The Youngest Profession*, *Best Foot Forward*, 1943.

Jack Conway

STAR of the first picture filmed in Hollywood, Jack Conway, distinguished director of today, might have let the memory slip into limbo, but the Los Angeles Chamber of Commerce keeps it forever fresh.

The original film is stored in a vault and on various special occasions it is brought out to demonstrate the progress of the industry. It was called *Her Indian Hero*, produced by the Nestor Company in 1909, and the heroines were Dorothy Davenport, later to marry Wallace Reid, and Victoria Ford, who married Tom Mix.

Conway received $75 a week, the highest salary for a screen star at the time. It was the era of the two-reeler, filmed in two days in the open air. Conway's previous training consisted of farm chores in Minnesota, and a stretch as brakeman on the railroad.

Born in Graceville, Minn., on July 17, the son of James J. Conway, an Irish farmer, he was raised with eight brothers and one sister. He walked six miles to and from school, performed his share of the chores, and developed muscles that made him a good football player and track man.

Conway was at Durham Preparatory School in Minnesota, when his family moved to Tacoma, Wash. There he went to work on a railroad. In 1907 he arrived in Santa Barbara and played in a stock company there.

After joining the Nestor Company, where he was starred primarily because he could ride horses, Conway appeared in successive years with 101 Pictures, Reliance Majestic, the Jack London Company, Selig, Bosworth, Fine Arts, Bluebird, Triangle, Federal, Pathe, all names that figured prominently in the early days of motion pictures. Later he worked with Paramount, then joined Metro-Goldwyn-Mayer.

Soon after he became affiliated with the Selig Company, Conway encountered handsome competition in the persons of Hobart Bosworth, Robert Z. Leonard, now a fellow director at M-G-M, David Butler, and others. His rough-and-tumble cowboy style of acting was outmoded, and he returned to stock.

D. W. Griffith lured him back to films and he appeared in several, then directed Gladys Brockwell in *The Old Armchair*. He acted and directed for various companies until the late Irving G. Thalberg joined the present Metro-Goldwyn-Mayer organization, taking Conway with him as director.

He directed that company's first sound picture, *Alias Jimmy Valentine*, starring William Haines, in 1928. In the interval he has guided an impressive array of the most distinguished pictures of the time.

In 1926, Conway was married to Virginia Bushman, daughter of the former star, Francis X. Bushman. They have two sons and a daughter, and live in a home of Spanish hacienda design in Brentwood.

It is Conway's opinion that cameras and human nature are the only factors in pictures today which were essential when he began. The cameras only have changed.

LIFELINES

Born, Jack Conway, Graceville, Minn., July 17, son of James J. Conway, farmer; Educated, rural schools, Durham Preparatory School; Married in 1926 to Virginia Bushman; Height, 6 feet, 1 inch; Weight, 168 pounds; Hair, brown; Eyes, blue; Occupations, farmer, railroad brakeman, actor, director.

Played in stock on Pacific Coast.

Pictures: *Her Indian Hero*, first to be filmed in Hollywood, 1909; scores of early westerns; directed *The Old Armchair*, 1913; others for various producing companies until he joined Metro-Goldwyn-Mayer, directing first sound picture there, *Alias Jimmy Valentine*, 1928.

Our Modern Maidens, Untamed, New Moon, Dancing Partners, The Easiest Way, Just a Gigolo, Arsene Lupin, But the Flesh Is Weak, Red-Headed Woman, Hell Below, Nuisance, Solitaire Man, Viva Villa, One New York Night.

Unholy Three, They Learned About Women, Twelve Miles Out, Brown of Harvard, Lombardi, Ltd., Understanding Heart, Servant In the House, Roughneck, Heart Buster, Trouble Shooter, Quicksands, Lucretia Lombard, Money Changers, U. P. Trail, Desert of Wheat, You Can't Believe Everything, Restless Souls, Jewel In Pawn, Judgment of the Guilty, The Killer, Bitter Sweet, Bringing Up Father, Soulmates, The Only Thing, Gay Bride, Girl from Missouri, A Tale of Two Cities, Libeled Lady, Saratoga; A Yank At Oxford, Too Hot to Handle, Let Freedom Ring, Lady of the Tropics, Boom Town, Love Crazy, and *Honky Tonk*, in 1941; Crossroads, *Love Crazy, Assignment in Brittany*, 1942; *Dragon Seed* (co-directed with Harold S. Bucquet), 1944.

George Cukor

A FIRM believer in the future of Hollywood and equally of the theater, George Cukor directs people first, pictures and plays secondarily. His singular methods of drawing the best from a notably sensitive group, probably come from experience, but the fact remains that he aspired to become a director ever since he was a very small boy.

He established his reputation in the theater before he considered the new medium. Prior to his first experience with any of Hollywood's distinguished screen stars, he had either directed them on the stage, or guided others of equal distinction in that field.

Cukor was successful with Ethel Barrymore, Jeanne Eagels, Laurette Taylor, Marjorie Rambeau, Elsie Ferguson and many other Broadway celebrities before he headed west. As guiding genius of the Rochester Stock Company for eight years, he directed Robert Montgomery, Bette Davis, Ralph Morgan, Miriam Hopkins, Billie Burke, Wallace Ford, and others later to win fame in pictures.

It was there, too, that he instituted the initial tryout system by which potential stage hits were tested in advance.

Cukor was born in New York on July 7, the son of Victor and Helen Cukor. His father was an assistant district attorney. He attended Public School No. 88 and was graduated from DeWitt Clinton High School. Already determined to direct plays, he put his ambition aside for the duration of World War I, to serve in the Student Army Training Corps.

After the war he became assistant stage manager for a Chicago company playing *The Better 'Ole*. When the play closed he went back to New York as stage manager for Edgar Selwyn, then the brothers Shubert. He devoted his summers to the Rochester stock enterprise for eight years, in which it became the proving grounds for the American theater.

In 1926 Cukor became associated with Gilbert Miller and Charles Frohman, directing *The Great Gatsby*, with Elsie Ferguson and Basil Rathbone, *Antonia*, with Marjorie Rambeau, *Her Cardboard Lover*, with Jeanne Eagels, *The Constant Wife*, with Ethel Barrymore, and *The Furies*. He spoke with authority in matters of the theater, but always it was in a quiet tone, mellow with humor. He continues to employ it on the sound stages at Metro-Goldwyn-Mayer, where he went in 1933 to direct *Dinner At Eight*.

He made no attempt to direct pictures until sound was introduced. His first job was as dialogue director for *River of Romance*, in 1930. He served in similar capacity for *All Quiet On the Western Front*. Since that memorable picture he has brought many of the most successful films to the screen.

Cukor ordinarily directs no more than one or two pictures each year, but he devotes himself to them with undivided attention. He works furiously, demands much of his cast, but his finesse keeps them in excellent spirits—that and his unfailing sense of humor.

He is doing precisely what he set out to do as a schoolboy. That was to direct people in plays. It makes no difference that it happens to be on the huge sound stages of Hollywood, rather than those less expansive workshops of Broadway. They're all people—and according to Cukor, grand people.

Dinner At Eight won for Cukor the reputation of being able to handle to best advantage pictures boasting huge casts of important stars. As a result he probably has been blessed with more important casts in the majority of his pictures than any other director in the film capital. For this he is particularly grateful, being a firm believer that competent players make a successful play or picture.

LIFELINES

Born, George Cukor, July 7, New York City, son of Victor and Helen Cukor; Educated, New York public schools; Height, 5 feet, 9 inches; Weight, 155 pounds; Hair, dark; Eyes, brown; Occupations, actor, director.

Plays: Rochester stock for eight years; on Broadway, *The Great Gatsby*, *The Dark*, *Antonia*, *Her Cardboard Lover*, *The Constant Wife*, and others.

Pictures: *River of Romance*, *All Quiet On the Western Front*, *Grumpy*, *Virtuous Sin*, *Royal Family of Broadway*, 1930; *Tarnished Lady*, *Girls About Town*, 1931; *One Hour With You*, *What Price Hollywood*, *Bill of Divorcement*, *Rockabye*, 1932; *Our Betters*, *Dinner At Eight*, *Little Women*, 1933; *David Copperfield*, 1935; *Romeo and Juliet*, *Camille*, 1936; *Holiday*, *Zaza*, 1938; *The Women*, 1939; *Susan and God*, *The Philadelphia Story*, 1940; *A Woman's Face*, *Two-Faced Woman*, 1941; *Her Cardboard Lover*, *Keeper of The Flame*, 1942; *Gaslight*, 1944.

Jules Dassin

IN his youthful ambition to become a great actor, Jules Dassin, the son of a Middletown, Conn., barber, thoughtfully discovered the hairline of demarcation between art for arts sake and business.

His own artistic urge led him to work for nothing in the theater, and to study dramatic technique in Europe for three intensive years. At the same time he studied those other vital factors, the mechanics of show business and the quality that Broadway and Hollywood know as boxoffice.

Result of his findings has been of singular value in his young, but established career.

Dassin, in 1941, directed his first film, a short subject for Metro-Goldwyn-Mayer called *The Tell-Tale Heart.* It was so effective that he was assigned next to direct the distinguished actor, Conrad Veidt, in *Nazi Agent,* then in 1942, *Once Upon a Thursday,* with Marsha Hunt, followed by *Reunion,* starring Joan Crawford, John Wayne and Philip Dorn.

At 28, Dassin has won recognition not only as a director, but as actor and writer. His wife, Beatrice Launer, concert violinist who retired fram a career in 1933, continues with her music at home, where they have two children, Joey, 3, and Ricky, one year old.

Dassin was born in Middletown, Conn., on December 18, the son of Samuel and Bertha Dassin. There were four brothers and three sisters. When Jules was 3, the family moved to New York. As a school boy there he began to feel deep interest in the theater.

His initial experience on the stage, in a grammar school playlet, was disastrous. Given a small role, he fainted when he tried to speak his only line. That was his only attack of stage-fright. Upon graduating from Morris High School, he went to Europe in 1934, to study dramatic technique. He had gone through every available course at school.

In three years Dassin paused in Italy, France, Spain, Germany, Russia, England, Czecho-Slovakia, Portugal, Switzerland and Greece. He was not the open-handed tourist on a holiday. He conserved his money, lived carefully, and haunted the theaters. When he could find work, he took it.

He came back to New York in 1936, aware of art, but he was no soulful dreamer of the crust-in-a-garret sort.

Dassin joined the colorful Artef group in New York, which worked in a small playhouse on Forty-eighth Street. It seated 300 and was packed for every performance. Every member was called on to design sets, create costumes, sell tickets and act.

They differed from other theatrical organizations in town in yet another phase. There never was a payday! Dassin solved this by choosing three actors for summer tours in the Catskill mountain resorts. They traveled in the manner of the ancient minnesingers, sometimes living in tents, or old barns. They assembled local talent in each town and whipped a cast into shape for a new play every week. The experiment was successful, and surprising fun, as well as being highly profitable.

Back in New York, Dassin turned to radio. He wrote for many programs, most noted among them the Kate Smith show. He conceived the dramatic sketches which were extremely popular. His radio production of Gogol's *The Overcoat,* won critical acclaim and Dassin received an offer to direct a Broadway play called *The Medicine Show.* It failed, but his direction received high praise and he was summoned to Hollywood.

He virtually lived on motion picture sets for six months, apparently doing nothing, actually observing the masterful direction of Alfred Hitchcock and Garson Kanin. He learned that action in pictures must move, that the ultimate achievement is to tell an interesting story from the camera's point of view.

Dassin was ready when Metro-Goldwyn-Mayer signed him on contract. He knew how art and practicality could be mixed to compound the magic essence which is entertainment.

LIFELINES

Born, Jules Dassin, Dec. 18, in Middletown, Conn., son of Samuel and Bertha Dassin; Educated, New York public schools; Married to Beatrice Launer in 1933; Height, 5 feet, 9 inches; Weight, 160 pounds; Hair brown; Eyes, blue; Occupations, actor, director.

Plays: *Recruits 200,000, Clenten Street, The Outlaw,* 1939-40, with Artef in New York; repertory through New York State; Directed *The Medicine Show;* Wrote radio sketches for Kate Smith program and others; Gogol's *The Overcoat.*

Pictures: *Tell-Tale Heart, Nazi Agent,* 1941; *Once Upon a Thursday, Reunion,* 1942; *Young Ideas, The Canterville Ghost,* 1944.

Roy Del Ruth

THE human interest that made headlines and cartoons for Roy Del Ruth as a Philadelphia newspaper man, serve him quite as well now as a picture director.

He was born there, the son of Alfred and Theresa Del Ruth, received his education in public schools, and filled his textbooks with marginal sketches.

The talent developed with age until he joined the staff of the North American, and later The Inquirer. There he added to his sketching an ability to recognize news and write about it. The combination brought roving assignments, usually in the field of sports. Del Ruth covered prize fights and world's series baseball games, polo matches and tennis tournaments, illustrating his own stories.

He was sent to cover the Willard-Johnson fight in Havana in 1913, representing the Curtis Publishing Company. By that time, he had acquired what threatened to become a permanent case of wanderlust. There wasn't a train, or a ship he wouldn't take, no matter in what direction it was headed.

The following year he drifted to Hollywood, joined the old Keystone Film Company as a writer and for two years he worked with Gloria Swanson, Wallace Beery, Roscoe Arbuckle, Monte Blue and other celebrated stars of that period in film history.

While the players applied their make-up and workmen prepared the out-of-doors sets, Del Ruth would seclude himself in the shade of a tree, writing the sequence for the day. The pictures were filmed within two weeks. *She Loved a Sailor* was his initial effort as a motion picture director.

Next, Del Ruth wrote for Ben Turpin, then left Hollywood to join up with the U. S. Army in World War I. Out of uniform and back in his own field, he directed Myrna Loy in her first starring picture, *If I Were Single*. She is now a star at Metro-Goldwyn-Mayer where Del Ruth is an ace director.

In the course of his film career, Del Ruth launched James Cagney and Norma Shearer. Others he directed in their first films include Eleanor Powell, Bette Davis, Joan Blondell and Dick Powell.

Del Ruth joined the Metro-Goldwyn-Mayer organization in 1936, directing *Broadway Melody*. He has specialized in recent years in musical productions, among them *Born to Dance*, *The Chocolate Soldier*, and others.

In 1921, Del Ruth was married to Olive Simons. They have a son, Richard, now 20, and they have lived in the same home in Hollywood for 14 years. In the course of his career, Del Ruth has traveled through Europe, South America and the United States. He is fond of out-door life, frequently spending his vacations in the redwoods region of northern California, or logging camps in the states of Washington and Oregon.

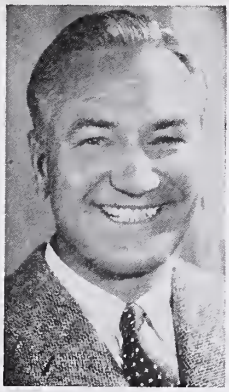
He often relaxes with a pencil in his hand and a sheet of drawing board before him. He can still sketch a knockout scene in which the mastodonian figure on the mat is recognizable to the initiated as Jess Willard.

LIFELINES

Born, Roy Del Ruth, in Philadelphia, Oct. 18, son of Alfred and Theresa Del Ruth; Educated, Philadelphia public schools; Married to Olive Simons, March 14, 1921; Height, 5 feet, 10 inches; Weight, 175 pounds; Hair, brown; Eyes, blue; Occupations, newspaper cartoonist, reporter, soldier, script writer, director.

Pictures: In 1913 wrote for Keystone Film Company, Mack Sennett comedies; Directed *She Loved a Sailor*, Ben Turpin Comedies, until 1918; *Powder My Back, Ham and Eggs At the Front, If I were Single, First Auto, Wolf's Clothing, Across the Pacific, Footloose Widows, Man Upstairs, Hogan's Alley, Beware of Bachelors, Hottentot, Hold Everything, Conquest, Gold Diggers of Broadway, Aviator, Second Floor Mystery, Life of the Party, Three Faces East, Side Show, Blonde Crazy, Larceny Lane, Maltese Falcon, Divorce Among Friends, My Past, Blessed Event, Employees' Entrance, Beauty and the Boss, Taxi*, up to 1932.

Winner Take All, Little Giant, Captured, Bureau of Missing Persons, Lady Killer, 1933; *Upperworld, Bulldog Drummond Strikes Back, Kid Millions*, 1934; *Folies Bergere*, 1935; *Broadway Melody, Thanks a Million, It Had to Happen, Private Number, Born to Dance*, 1936; *Broadway Melody*, On *the Avenue*, 1937; *Broadway Melody, Happy Landing, My Lucky Star, Tail Spin, He Married His Wife*, 1939-40; *Chocolate Soldier, It Had to Happen, Private Number*, On *the Avenue, Happy Landing*, 1941; *Get Rich Quick Maisie, Maisie Gets Her Man*, 1942; *Du Barry Was a Lady, Broadway Rhythm*, 1943; *Barbary Coast Gent*, 1944.



Victor Fleming

IN 1910, when automobiles stalled more frequently than today, young Victor Fleming obligingly repaired one and proceeded into a career that has made him one of the most celebrated directors of the screen.

It wasn't tire trouble then. Allan Dwan, the director, was the occupant of the car that gave up at Santa Barbara. Fleming, who had been driving auto races with Barney Oldfield, made the adjustments. Dwan, full of gratitude, wondered if he could repair motion picture cameras.

Fleming wondered, too, but he was optimistic and accordingly Dwan told him to drop in at the American Film Company the following morning. From that incident, the tall, level-eyed young man advanced to direct in succession the contemporary screen triumphs, *Captains Courageous, Test Pilot, Wizard of Oz, Gone With the Wind,* and *A Guy Named Joe.*

He guided many others in the interval, most of them distinguished for their splendor of story, action and photography.

Fleming was born in Pasadena, Calif., on February 23, the son of W. R. L. and Evelyn Hartman Fleming. His father built the water supply system there. His mother was of Pennsylvania Dutch stock. There were three sisters, Arletta, Ruth and Caroline.

Educated in Los Angeles schools, Fleming went to work at 14 in a bicycle shop that sold automobiles as a sideline. Within four years he was a racing driver, an expert mechanic.

He progressed from the camera repair job to become a cameraman for Kalem, D. W. Griffith, Fine Arts and others. In 1915 he accompanied Dwan to New York, which launched his friendship with Douglas Fairbanks, Sr., which continued until the star's death.

Fleming first filmed *Anne of Green Gables,* with Dorothy Gish, then joined Fairbanks for *Manhattan Madness.* They made ten pictures together and became inseparable friends, circling the globe together to film *Around the World In 80 Minutes.* They hunted big game in India and Africa, visited potentates and royalty. On his second venture into Africa alone, Fleming came out with the first color film ever shot in the jungle.

In 1918, Fleming and Fairbanks temporarily parted. As an officer in the Intelligence Service, Fleming experienced the war at its best and its worst, then was assigned to accompany President Wilson as chief photographer on his memorable mission of peace.

Returning in 1919, he rejoined Fairbanks, this time as director. His first picture was *When the Clouds Roll By.* He went on to direct many of the great pictures of his time. His first sound picture was *The Virginian,* in 1929. In this picture, Fleming experimented with the moving camera boom, which revolutionized the art of screen photography.

After that achievement he and Fairbanks made their world tour, and on returning, Fleming joined Metro-Goldwyn-Mayer where he has since remained. His initial film for that studio was the remembered *Wet Parade.*

In 1933, he was married to Mrs. Lou Arthur Rosen. They have two children, Victoria Susan and Sara Elizabeth. Fleming is an experienced aviator, a fine athlete and he remains always an adventurer at heart. He burns himself out with every picture, usually to the point where he talks of retiring. He always changes his mind when he gets into an exceptionally good story for the next picture.

LIFELINES

Born, Victor Fleming, Feb. 23, in Pasadena, Calif., son of W. R. L. and Evelyn Hartman Fleming; Educated in Los Angeles public schools; Married to Mrs. Lou Arthur Rosen; Height, 6 feet, 2 inches; Weight, 185 pounds; Hair, gray; Eyes, blue; Occupations, mechanic, automobile racer, photographer, soldier, director.

Pictures: Photographed 10 pictures for Douglas Fairbanks, Sr., and many others for various companies; Directed *When the Clouds Roll By,* 1919; *The Mollycoddle, Don Q, Son of Zorro, Black Pirate, Robin Hood, Anna Ascends, Dark Secrets, Mama's Affair, Woman's Place, Red Hot Romance, Lane That Has No Turning, Law of the Lawless, To the Last Man, Man Trap, Common Clay, Renegades, Way of All Flesh, Rough Riders, Wolf Song, Abie's Irish Rose, The Virginian, Around the World In 80 Minutes,* and many others up to 1932.

Wet Parade, Red Dust, 1932; *Blonde Bombshell, White Sister,* 1933; *Treasure Island,* 1934; *The Farmer Takes a Wife, Reckless,* 1935; *Captains Courageous,* 1937, Academy Award winner; *Test Pilot,* 1938; *Wizard of Oz, Gone With the Wind,* 1939-40, Academy Award winner; *Dr. Jekyll and Mr. Hyde,* 1941; *Tortilla Flat,* 1942; *A Guy Named Joe,* 1944.

Jay Garnett

OFT dubbed the Richard Halliburton of Hollywood and famed because of his long record of successful motion pictures, Tay Garnett is one of those screenland directors responsible for the growth and popularity of movie entertainment since the advent of sound.

And it was by chance, not by design, that he began a film career.

During World War I, Garnett was a commissioned aviator serving as an instructor at Pensacola, Florida, and San Diego, Calif. Two bad crashes had prevented him from going overseas. When the Armistice was signed, he stunt flew for an early motion picture. It was his first contact with the new field of entertainment, and he promptly made up his mind that films would be his career.

Before the war he had become one of California's leading advertising illustrators. But instead of returning to his old profession, he turned to writing for motion pictures. He succeeded in impressing Mack Sennett, the comedy king, and was given a job as title writer, gag man and scenario writer.

In 1927 he won a Pathe-deMille contract to write and direct. His first directorial assignment, *Celebrity*, was a success, and he went on to pilot many outstanding films, among them *Flying Fool*, *The Spieler*, and *Her Man*.

Always interested in the sea, Garnett next concentrated on a series of pictures about ships and the men who sail them. These were the successful *China Seas*, *One Way Passage*, *Slave Ship*, *S.O.S. Iceberg*, and *Destination Unknown*.

His fame as a director increased with such films as *Trade Winds*, *Joy of Living*, *Stand-In*, *Love Is News*, *Eternally Yours*, *Slightly Honorable*, *Seven Sinners*, and *Cheers For Miss Bishop*. His recent hits at Metro-Goldwyn-Mayer were *Cross of Lorraine* and *Mrs. Parkington*.

The blue-eyed, grey-haired director was born and raised in Los Angeles, California. His birth date is June 13. His parents were William and Rachael Garnett. His childhood was much the same as any average American youngster. He studied commercial art at Massachusetts Institute of Technology and then opened his own agency in Los Angeles. He was 23 and a successful artist of his profession when the U. S. entered World War I.

Today Hollywood regards Garnett as its Richard Halliburton. And not without reason. Since the day in 1918 when he began a screen career, he's visited more places than are listed at any tourist bureau.

In 1935 he purchased the 107-foot yawl Athene, and made a world cruise. The expedition lasted nearly a year and travelled as far as the equator on its southerly tack, and as far as Oslo, Norway, on the northerly route. During the trip Garnett photographed unusual backgrounds which he used for *Trade Winds*.

A man of action, Garnett lives on adventure And his love for drama and excitement in personal life has made him one of the film capital's most capable directors. His real life adventures have been as thrilling as the ones he pictures for audiences.

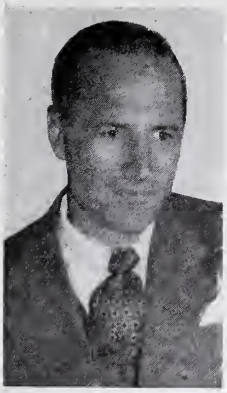
Famous on his sets for a complete lack of the "dynamic" qualities popularly attributed to movie directors, Garnett believes in lengthy rehearsals. Once a scene satisfies him in rehearsal, however, he frequently photographs it but once. He enjoys poking fun at himself and his cast. Few have ever heard him shout or have seen him become angry. He is an all-around sportsman, an expert swimmer and an authority on the foods of all nations. Single, he lives in a modest apartment in Beverly Hills, Calif.

LIFELINES

Born, Tay Garnett, Los Angeles. Calif., June 13, son of William and Rachael Garnett; Educated, Los Angeles public schools and Massachusetts Institute of Technology; Single now, formerly married to Patsy Ruth Miller and Helga Moray; Height, six feet, one inch; Weight, 170 pounds; Hair, grey; Eyes, blue; Occupations, commercial artist, aviator, writer, director.

Pictures: *Celebrity*, *The Spieler*, 1920; wrote stories for *Skyscraper* and *Power*, co-author and scenarist and directed *The Flying Fool*, wrote adaptation and directed *Oh, Yeah?*, directed *Officer O'Brien*, wrote story and directed *Her Man*, *Prestige*, and *Bad Company*; directed *One Way Passage*, *O. K. America*, *Destination Unknown*, 1932; *China Seas*, 1935; *She Couldn't Take It*, *Professional Soldier*, 1936; *Love Is News*, *Slave Ship*, *Stand In*, 1937; *Joy of Living*, *S. O. S. Iceberg*, and wrote original story and directed *Trade Winds*, 1938; *Eternally Yours*, 1939; *Slightly Honorable*, *Cafe Hostess and Seven Sinners*, 1940; *Cheers For Miss Bishop* and *My Favorite Spy*, 1941; *Bataan*, *Cross of Lorraine*, 1943; *Mrs. Parkington*, 1944.

Willis Goldbeck



A GREAT author exerted a more than considerable influence on Willis Goldbeck. That famed writing man was Sir James Barrie, whose "Peter Pan" and "A Kiss for Cinderella" were adapted to the screen by Goldbeck, who before he took up a director's career was a writer for newspapers, magazine and screen.

Although of Dutch descent, the former scenario writer now a director at Metro-Goldwyn-Mayer still bears traces, both in speech and mannerism, of his earlier years in England. Those really began at the age of 17, when he joined the Royal Flying Corps in World War I as one of a bomber crew that knocked down two German dirigibles.

It was with the $150 paid him on being mustered out of service that young Goldbeck returned to New York and later to Hollywood. Once in filmland, he at first thought he would like to be an actor. One try at it, as a cowboy extra was his only bid for fame before the cameras. Though he waited hopefully for another chance he never got it.

He then cast about in his mind for other means of earning his bread and butter. He was more or less surprised to find that mind of his uncommonly well stocked with words and, having had a feeling for them from his New York schooldays, he straightway decided to try his hand at putting words on paper.

Occasional pieces written for Sunday newspapers and later for film fan magazines attracted the attention of Director Rex Ingram who gave him a publicity job and took him to Europe. It wasn't long before Ingram had him busily at work on the script of *Mare Nostrum*, *Scaramouche*, one of the screen's classics, likewise was entrusted to him. Accordingly, in less time than it took to change his typewriter ribbon, Willis Goldbeck had become a recognized scenario writer.

Eventful as that experience proved to be, an even more thrilling one followed when Paramount bought *Peter Pan* and dispatched Goldbeck to London in 1925 to prepare that play for the screen. That enviable assignment meant working with the great Barrie for three months. Another trip across the Atlantic was made when *A Kiss For Cinderella* called for further collaboration. It all remains vivid in Goldbeck's memory, as one of his most cherished experiences.

"Barrie was eager to understand motion pictures," Goldbeck recalls. His approach was whimsical, with a quiet, challenging humor, yet he was a sound, alert and practical man. He had the true instinct for film creation, so true, indeed, that one thing he suggested proved him to be far ahead of the Hollywood times. He wanted to know why, in *Peter Pan*, we couldn't have Wendy skipping through the wood with the flowers dancing along beside and after her. This is just what Hollywood could do today, and probably will do someday, when it is decided to film *Peter Pan* as an animated cartoon.

Goldbeck worked with Barrie, too, at his London house in Adelphi Terrace.

As for himself, Goldbeck doesn't like to be housed with his work, saying: "The four walls close in on you when you are shut up alone battling with a story and threaten to drive you mad. For this reason, if no other, I like directing better than writing—it brings you in contact wth people." As a director he has been building the same sound success that he has achieved as a writer.

While not disposed to talk of himself at length, this brief revelation throws into relief his essentially human side. But his writing industry may well be judged from the fact that in recent years he contributed no less than eleven scripts to the Dr. Kildare and Dr. Gillespie series of pictures produced at Metro-Goldwyn-Mayer.

Since then, he has directed three Dr. Gillespie films, and *Rationing*, starring Wallace Beery, which goes to show his marked versatility as well as his desire to work.

He is one of Hollywood's most popular bachelors and lives alone in Westwood, near M-G-M studios. His main diversion from his motion picture work is music. He plays the piano well and also goes in for tennis and golf when not writing or directing.

LIFELINES

Born, Willis Goldbeck, Oct. 24, in New York City, son of William F. and Cornelia Goldbeck; educated, New York public schools, Collegiate School, and Worcester (Mass.) Academy; bachelor; height, five feet, nine inches; weight, 154 pounds; hair, brown-gray; eyes, gray. Occupations, newspaper and magazine writer, publicity man, scenario writer, director.

Pictures: Directed *Dr. Gillespie's New Assistant*, 1942; *Dr. Gillespie's Criminal Case*, *Rationing*, 1943; *Three Men in White*, 1944.

Henry Koster

HE knew what he wanted, even in those early days in Europe when he made his living as commercial artist and newspaperman. What he wanted was to be a motion picture director. Accordingly, Henry Koster has run true to form.

But it wasn't all smooth sailing. Indeed, he found the road so rocky almost from the start that he had to detour and strike off again over strange ground.

When Hitler came into power, Koster left Germany. It was no place for him to be if he were to go on with his chosen work, he was advised. A bit bewildered by the 1933 turn of affairs, he nevertheless accepted the advice of older heads who saw the handwriting on the wall of the studio where he had just directed his second picture. That writing hand indicated Paris and the course straightway was taken.

Looking back over the long way he since has traveled, Henry Koster feels none of the bitterness of compulsion which might reasonably be expected of him. Yet there is one lingering sorrow. His father died a year after his departure and is buried in Germany. When the war is over he plans to make a pilgrimage back to Berlin and try to visit his father's grave. This likewise is the wish and hope of his aging mother, now living safely with him, his wife and two little sons in Hollywood.

As for his sudden emigration to Paris, destined to lead him on to America and renown, Henry Koster takes a somewhat humorously mocking view. "In a way, I owe a great deal to Hitler—he speeded up my effort and my career considerably."

In Paris he found himself compelled to forego directing because of a sort of guild or union ruling which barred him out of his own particular field. He therefore began writing scenarios, a craft with which he had familiarized himself in Berlin. Yet offers, twenty in all, to direct pictures came to him from independent sources.

All had to be turned down. He had studied art for the purpose of becoming a director and had been a newsreel cameraman by way of gaining technical knowledge. There were brief experiences earlier in life. Just out of high school, he had acted a small part on the Berlin stage, only to tell himself that he was not cut out to be an actor. He, forthwith, decided to never again attempt it.

After four years in Paris Koster again came into his own as director. He made pictures of distinction in Budapest, Amsterdam and Vienna. In 1936, he was brought to America by Universal and remained with that company for seven years. *Three Smart Girls* chanced to be his first picture in this country, just as it was Deanna Durbin's initial appearance in a feature picture. It established both of them in Hollywood. A succession of other Durbin films marked his continued success, together with that of their producer, Joseph Pasternak.

That fruitful association of director and producer was renewed in 1943 when Metro-Goldwyn-Mayer placed Henry Koster under contract, Pasternak having preceded him to the Culver City studios by a year or more. "Pasternak and I understand each other," is the director's simple way of putting it. Immediately the two old friends set to work preparing a new screen musical comedy. Also they are keeping their appraising eyes open for new star prospects, as they did so successfully in their earlier association.

It now is Koster's plan to direct but one or two pictures a year. There was a time when he turned out six. But then, he points out, he had no responsibility to himself, nothing to risk. He argues that if a young director happens to turn out a "flop" it doesn't mean anything to him for the reason that no one knows of him, anyway. It's "tough" for him after, not before, he has been successful. Once he has made a reputation, he constantly has to uphold it.

LIFELINES

Born, Henry Koster, May 1, in Berlin, son of Albert and Emma Koster; educated, Academy of Arts, Berlin and Vienna; married, 1935, to Katherine Kiraly, and, 1942, to Peggy Moran; height, five feet, ten inches; weight 175 pounds; hair, brown; eyes, hazel. Occupations, actor, commercial artist, cartoonist, dramatic and motion picture critic, cameraman, screen play writer, director, producer.

Pictures: *Adventures of a Beautiful Woman, Homely Girl*, Berlin, 1932-33; *Peter, Bachelor Mother*, Budapest, 1934-35; *Kribbe Bijter*, Amsterdam, 1935; *Maria Bashkirtseff, Katherine Last*, Vienna, 1935; in Hollywood: *Three Smart Girls, One Hundred Men and a Girl, The Rage of Paris, Grow up, First Love, Spring Parade, It Started With Eve, Between Us Girls*, 1936-42; *Music For Millions*, 1944.

Robert Z. Leonard

STANDING in front of a five-cent "peep show," some thirty-eight years ago, Robert Z. Leonard was asked by Douglas Fairbanks, Sr., if the day would ever come when stage actors would perform on the flicker screen. Leonard's answer was a definite, "No."

Today, Leonard is Hollywood's outstanding veteran of motion pictures, as actor, director, and more recently, producer-director.

He and Fairbanks were playing in summer stock, at Denver's famous Elitch's Gardens, at the time of the "peep show" incident. Leonard was attending East Denver High School, and singing in its quartet.

Leonard was born in Chicago, October 7, the son of a railway executive, Frederick Leonard. His mother was Mary Leonard, also a non-professional. Lillian Russell was a second cousin, but even that fact failed to inspire him with any early ambitions for drama. He had decided that mining engineering was to be his life work, when his family moved to Denver and he joined the high school quartet. Later, he also studied law, and attended the University of Colorado, at Boulder.

In 1907, his father's health failed and the family moved to Hollywood. Bob joined *The Californians*, a light opera company.

Shortly after, he met Francis Boggs, director for the Selig Polyscope Company, and was given his first job in pictures. He rode a horse up a hill. The ride was worth $7.50 to him, but it led to leading man roles for the company.

In 1910, he played John Alden in *The Courtship of Miles Standish*. Often, he played more than one role in the same picture, as in *The Roman*. Then he appeared as a general, as Hobart Bosworth's father and as his son.

After attaining the rating of star, in 1916 he became a director. His first picture in this capacity was *The Plough Girl*, with Theodore Roberts and Elliot Dexter. Next he became Mae Murray's director for Sam Goldwyn. This association was to lead later to his marriage to Miss Murray, and later to their divorce. He is now married to Gertrude Olmstead.

From 1918 to 1921, Leonard directed pictures for Lasky Productions, Universal, Select Pictures, Paramount and Equity. Then he became a partner in Tiffany Productions, and directed such pictures as *Fascination*, *Peacock Alley*, *Broadway Rose* and *The French Doll*.

During 1924, he moved over to First National, then returned to Metro for *Circe*, *The Enchantress*. It was in this year the Metro-Goldwyn-Mayer merger took place, and Leonard has remained with the studio since.

During that time, he has directed such outstanding stars as Norma Shearer, Robert Taylor, Jeanette MacDonald, Nelson Eddy, Marion Davies, William Powell, Luise Rainer, Greer Garson, Laurence Olivier, Hedy Lamarr, Judy Garland, Myrna Loy and Lana Turner.

He directed Lana Turner in his latest picture, *Marriage Is a Private Affair*, together with sensational new screen leading man, John Hodiak.

Affectionately called "Pop" by all who work with him, Leonard finds his recreation in golf and makes a hobby of composing music.

LIFELINES

Born, Robert Z. Leonard, Chicago, Ill., October 7. Parents Frederick Leonard, railroad executive, and Mary Leonard. Educated, East Denver High School, University of Colorado. Height, six feet, one inch; Weight, 220 pounds; Hair, red; Eyes, blue. Married, Gertrude Olmstead, 1926.

Entered pictures 1910. Became star, then began directing in 1916.

Pictures: 1916, *The Plough Girl;* 1917, *Mormon Maid;* 1918, *The Bride's Awakening, Face Value;* 1919, *Danger, Go Slow,* 1920, *April Folly, The Miracle of Love;* 1921, *The Restless Sex, The Gilded Lily, Circe, The Enchantress;* 1925, *Cheaper To Marry, Time, The Comedian, Bright Lights;* 1926, *The Waning Sex, A Little Journey;* 1927, *On Ze Boulevard, Adam and Evil, Tea For Three;* 1928, *Baby Mine, Lady of Chance, Her Cardboard Lover;* 1929, *Marianne;* 1930, *The Divorcee, Gay Madrid, Let Us Be Gay;* 1931, *The Bachelor Father, Susan Lennox;* 1932, *Lovers Courageous, Strange Interlude;* 1933, *Peg O' My Heart, Dancing Lady;* 1934, *Outcast Lady;* 1935, *After Office Hours, Escapade;* 1936, *Piccadilly Jim, The Great Ziegfeld;* 1937, *Maytime, The Firefly;* 1938, *Girl Of The Golden West, Bulldog Drummond's Secret Police;* 1939, *Broadway Serenade;* 1940, *New Moon, Pride and Prejudice, Third Finger, Left Hand;* 1941, *Ziegfeld Girl;* 1942, *We Were Dancing, Clear For Action;* 1943, *Man From Down Under;* 1944, *Marriage Is a Private Affair.*

Mervyn LeRoy

As a newsboy on the streets of San Francisco, Mervyn Le Roy was discovered by the late Theodore Roberts, the actor, who recognized his extraordinary ability to think fast and straight.

Encouraged by the veteran star, Le Roy gravitated into the theater to become today's distinguished director, himself noted as a successful prospector for new talent.

He first met Roberts when he was peddling papers at the stage door of the old Alcazar Theater. That led to his initial appearance in the play, *Barbara Frietchie*, in which he was to climb a property tree and yell, "The Yanks are coming!" Stipulated pay was $3 weekly.

Highly elated, the boy accidentally fell from the tree at the opening show. The audience was delighted. His salary was raised to $5 with the understanding that he would take the tumble at each performance.

When the Panama-Pacific Exposition opened in 1915, he was still wearing knickerbockers, doing a song and dance act there as "The Boy Tenor of the Generation," his own billing. Next, he teamed with another youngster named Clyde Cooper. They appeared at the Pantages theater as "Two Boys At the Piano," playing, singing and dancing their way to Kansas City. They expected to draw $25 but got $62. That has been Le Roy's symbolic numeral ever since. It appears invariably somewhere in every picture he directs.

In 1917, he bought his first pair of long trousers. He and Cooper were headliners, earning $1,000 a month.

He was born in San Francisco on October 16, the son of Harry M. and Edna Teeple Le Roy, neither interested in theatricals.

Equipped with a San Francisco public school education and the experience of his trouping, Le Roy headed for Hollywood. He lived in a shabby room and ate at quick-lunch counters. He had a balance of $10 when a job opened in the wardrobe department at Famous Players-Lasky studio.

His energy was prodigous, his nerve, in Hollywood parlance, colossal. He advised his superiors that he could do other jobs and they let him try. Within a year he was an assistant cameraman for Cecil B. deMille. But progress was slow. He quit and returned to vaudeville, promptly hit the headline row again, and then played Los Angeles.

There he met George O'Brien, the actor. Alfred E. Green, the director, gave them small parts in *The Ghost Breaker*, with Wallace Reid. Le Roy wrote gags between scenes. When they used them he advertised in a trade newspaper as "Comedy Constructor." After that he wrote laugh lines for 20 others.

Encouraged, he approached John McCormick, general manager, with a proposal to direct the latter's wife, the then famous Colleen Moore, in a picture. He didn't get the assignment, but McCormick told him to go ahead with a film called *No Place to Go*, with Mary Astor and Lloyd Hughes. It was a success. He next directed *Harold Teen*, and then Colleen Moore in *Oh, Kay*.

In 1938 Le Roy joined Metro-Goldwyn-Mayer as director-producer. His preference was, and continues to be, the business of directing.

He was married in 1934 to Doris Warner, daughter of producer Harry Warner. They have two children, Linda and Warner Louis.

LeRoy has discovered or groomed for stardom among others, Lana Turner, Loretta Young, Ginger Rogers, Glenda Farrell and Patricia Dane. He's forever looking for new ones.

LIFELINES

Born, Mervyn Le Roy, Oct. 16, in San Francisco, son of Harry M. and Edna Teeple Le Roy; Educated, San Francisco public schools; Married in 1934 to Doris Warner; Height, 5 feet, 8 inches; Weight, 160 pounds; Hair, dark; Eyes, blue; Occupations, newsboy, actor, assistant cameraman, director, producer.

Stage: *The Squaw Man*, *The Deep Purple* and headline vaudeville acts.

Pictures: Appeared in *The Ghost Breaker;* Directed: *No Place to Go*, *Harold Teen*, *Oh, Kay*, 1928; *Naughty Baby*, 1929; *Girls Together*, 1930; *Tonight Or Never*, *Local Boy Makes Good*, *Five Star Final*, *Fugitive from a Chain Gang*, 1931; *Heart of New York*, *Elmer the Great*, 1932; *The World Changes*, *Gold Diggers*, *Tugboat Annie*, 1933; *Hi, Nellie*, 1934; *Oil for the Lamps of China*, *Page Miss Glory*, 1935; *Three Men On a Horse*, *Anthony Adverse*, 1936; *King and the Chorus Girl*, *They Won't Forget*, *Great Garrick*, *Mr. Dodd Takes the Air*, 1937; *Day At the Circus*, *Dramatic School*, *Stand Up and Fight*, 1938; *Wizard of Oz*, 1939; *Waterloo Bridge*, *Escape*, 1940; *Blossoms In the Dust*, *Unholy Partners*, *Johnny Eager*, 1941; *Random Harvest*, 1942; *Madame Curie*, 1943; *Thirty Seconds Over Tokyo*, 1944.

Albert Lewin

DIRECTOR Albert Lewin's springtime face remains curiously out of season with his wintry hair. Throughout a busy and diversified life, he never has paused to glance at a calendar. Consequently, the boy in him keeps one jump ahead of the man. His height, like his face, accentuates the impression of youth he conveys, despite his prematurely whitened thatch.

He laughs easily, especially at himself. His merriment never is quite so great as when roused by recollections of his choice of work after leaving college. At Harvard, he was in Prof. Baker's class and emerged so full of dramaturgy that he simply had to get it out of his system. He took the post of dramatic critic on the Jewish Tribune in New York. He was paid in theater tickets—that was all he ever expected.

From time to time he cast a casual eye on the movies—then silent. Eventually, however, young Mr. Lewin was so impressed by *The Cabinet of Dr. Caligari* that he decided to identify himself with motion pictures, so forthwith, he became a reader for Sam Goldwyn in New York. In that capacity, he was dispatched to Hollywood in 1923, to the Goldwyn studio, in Culver City, which today is the vast Metro-Goldwyn-Mayer establishment.

When the M-G-M merger was made a year later, he continued as scenario writer. One day, he and Irving Thalberg, under whose wise guidance he was destined to remain for twelve years and become that brilliant executive's assistant, got into a debate over Lewin's first script *Bread*. "You can't lie about ideas," insisted the impassioned tyro. "All right," wearily responded the man who knew more about motion pictures than anyone else in the world, "it's your picture, so do it you own way." Playing safe, the fledgling scenarist persuaded the director of *Bread* to shoot the disputed scene both ways.

Following the untimely death of Thalberg, the then thoroughly trained Lewin left Metro-Goldwyn-Mayer to join Paramount. In 1942, after six years he returned to Metro-Goldwyn-Mayer under contract to write, produce and direct. His initial chore under that pact was the screen adaptation of Oscar Wilde's fascinating novel, *The Picture of Dorian Gray*. He then decided to take over the direction of that film production.

Already he had directed *The Moon and Sixpence*, in addition to having written the scenario of Somerset Maugham's tale. That considerable accomplishment resulted from his partnership with David L. Loew as an independent producing firm. Their venture carried out at the United Artists' studio where the picture was "shot" in 32 days, proved so successful that the partners in it have split a considerable profit.

What means far more now to Albert Lewin, however, is the fact that at last he permanently is doing at M-G-M what he always has wanted to do—direct. He feels there is so much to be done in this special field. For one thing, he thinks talking pictures have not yet taken full advantage of the possibilities of language. In his own phrase, "I am not afraid of eloquence," and he is no slave to traditions. To him, there is nothing so exciting as ideas, and he firmly believes that audiences like ideas. Those audiences, he is convinced, are capable of appreciating mental appeal. Himself, he is interested in the more imaginative, less actual, type of picture. For this reason, he wants to get away from the documentary approach to a film subject. He hopes to do something fresh and original.

As in his work Albert Lewin is happy in his home, though his impish humor prompts him to say: "I was married in 1918 when the rest of the world declared an armistice. I did the opposite."

LIFELINES

Born, Albert Lewin, Sept. 23, in Brooklyn, N. Y., son of Marcus and Yetta Lewin. Educated, Berringer High School, Newark, N. J., New York University, B.A., Harvard University, M.A. Married, 1918, to Mildred Mindlin. Height, 5 feet, 1 inch. Weight, 116 pounds. Hair, gray. Eyes, blue. Occupations, instructor in English at University of Missouri, assistant national director American Jewish Relief Committee during World War I, dramatic critic, motion picture reader, script clerk, assistant cutter, scenario writer, story editor, associate producer, independent producer, director.

Pictures: Associate producer *The Kiss, Smilin' Through, Redheaded Woman, The Guardsman, Devil May Care, The Cuban Love Song, China Seas, Mutiny on the Bounty, The Good Earth*, 1932-37; *True Confession, Spawn of the North, Zaza*, 1938-39; *So Ends Our Night*, 1941. Directed *Moon and Sixpence*, 1942; *The Picture of Dorian Gray*, 1944.

Norman McLeod

HAVING captured two degrees in science from the University of Washington as an ichthyologist, ranking as an authority in the peculiarities of strange fish, Norman McLeod first became a cartoonist, then a motion picture director.

He laughingly denies that his studies in the finny field were of any value in his professions as cartoonist or director.

McLeod was born in Grayling, Mich., on Sept. 30, the son of the Rev. W. E. and Martha Ellen McLeod. He attended grade school there until his father was transferred to a church in Seattle, where the boy went to high school, then took master and bachelor of science degrees at the state university.

Just by way of clearing mistaken impressions and traditions about sons of preachers, McLeod was intercollegiate lightweight boxing champion and a crack basketball player. Graduating, he went to Los Angeles in 1919, intending to pursue his scientific research, but began instead to draw caricatures for movie titles. He had never studied drawing, but his work attracted wide attention and he was in a fair way to become a cartoonist.

That career was interrupted by World War I, in which he served for two years with the Canadian Royal Flying Corps, the latter months of which were devoted to service as combat flying instructor at Kelly Field, Texas.

Back in Hollywood, McLeod met Jack McDermott, a wartime flying buddy, who was directing Christie comedies. He became McDermott's assistant, leading to his ultimate career as a director. He specialized in comedy, ranging from the buffoonery of the Marx Brothers to the whimsical humor of Roland Young and Constant Bennett in *Topper*.

His first assignment as director was *Take a Chance*. He wrote the dialogue and screen play of *Skippy*, then continued in his chosen field as director, with *Monkey Business, Touchdown, The Miracle Man, Horsefeathers, If I Had a Million*, and many others.

When he directed the unforgettable *Topper* for Hal Roach Studios and which was released by Metro-Goldwyn-Mayer in 1937, McLeod's career climbed to its peak. He immediately signed a long-term contract with Metro-Goldwyn-Mayer and has remained there ever since. A little more than a year later he repeated with *Topper Takes a Trip*.

Although McLeod sticks religiously to his profession as a director, he still makes use of his knowledge as a cartoonist. It is not only his avocation, but he often gets out his drawing board to sketch the grouping of a scene, with suggestions for lighting, camera angles and movements of his players. He also occasionally illustrates a magazine story written about one of the stars in his pictures.

McLeod is married to Evelyn Ward, formerly an actress. They reside in Beverly Hills. Among their close friends are Jack McDermott, who launched McLeod's career in pictures, the Marx brothers, whom he directed, also Roland Young, and screen star Cary Grant.

Scotch by descent, McLeod was a first-born son and in accordance with the tradition of the McLeod clan, he was called Norman. When he arrived in Hollywood after the war, he discovered seven other Norman McLeods and is now acquainted with 14 of that name in various parts of the country.

Demonstrating his skill in drama, as well as in comedy, he directed *Remember*, in 1940, then *Little Men, The Trial of Mary Dugan*, and early in 1942, *Jackass Mail*, a Western thriller, with Wallace Beery. In 1943 he returned to comedy and piloted Ann Sothern in *Swing Shift Maisie*.

LIFELINES

Born, Norman Zenos McLeod, Sept. 30, at Grayling, Mich., son of the Rev. W. E. and Martha Ellen McLeod; Educated, public schools, Seattle High School, University of Washington; Married to Evelyn Ward in 1926; Height, 6 feet; Weight, 180 pounds; Hair, dark; Eyes, blue; Occupations, cartoonist, soldier, director.

Pictures: Wrote *Skippy;* Directed *Take a Chance, Monkey Business, Touchdown, Miracle Man, Horsefeathers, If I Had a Million, A Lady's Profession, Along Came Youth, Finn and Hattie;* In 1933, *Mama Loves Papa, Alice In Wonderland, Along Came Youth;* 1934, *Melody In Spring, Many Happy Returns, It's a Gift;* 1935, *Redheads On Parade, Here Comes Cookie, Coronado;* 1936, *Early to Bed, Mind Your Own Business, Pennies from Heaven;* 1937, *Topper;* 1938, *Merrily We Live, There Goes My Heart, Topper Takes a Trip;* 1939, *Remember;* 1940, *Lady Be Good;* 1941, *Panama Hattie, Little Men, Trial of Mary Dugan,* 1942, *Jackass Mail, The Powers Girl;* 1942, *Swing Shift Maisie*, 1943.

Vincente Minnelli

VINCENTE MINNELLI, who made his Hollywood bow as director of *Cabin In the Sky* at Metro-Goldwyn-Mayer, is a showman who boasts a genuine theatrical heritage.

At the age of three he started on his picturesque career. That beginning was made as a born member of Minnelli Brothers Dramatic Tent Shows. *East Lynne* and other old standbys made up their repertoire. Springtime would see the little caravan drawing out of Chicago and hitting the road which was to wind over a sketchy route in the Middle West. Dates and places were subject to change, since the wind and the rain had to be taken into account, and often mud made heavy going.

Papa Minelli played the violin and led the orchestra—what there was of it—and Mama Minnelli was the leading lady. As the father was Italian and the mother French, there was no lack of spirit both in front of and behind the footlights.

It was but a few days after his third birthday that Master Vincente made his first appearance on the stage as Little Willie in the old *East Lynne* melodrama.

That rising young actor went on from part to part in a series of oldtime melodramas, which were calculated to please the fancies alike of farmer's wives and farmhands, until he was 8. Then the competition of the movies proved so great that Minnelli Brothers folded their tent and sought a more stationary field of endeavor for their future's stability.

When the family moved to Delaware, Ohio, Vincente did something more than go to school. During the summer vacation, he got a job with a sign painter. In him, at 14, this particular form of art developed a new talent. It manifested itself when he painted a drop curtain for a local movie house.

Graduating from high school at 16, he returned to Chicago and worked with a photographer for a year. The Balaban & Katz theater chain then engaged him to assist in arranging their stage presentations, also to serve as costume designer. His ability was so marked that they sent him to the Paramount Theater in New York. There he designed both scenery and costumes for the players.

He acted in similar capacity for the production of the operetta *Du Barry*, with Grace Moore as its star. His next post was that of art director at Radio City Music Hall, where he remained for three and a half years. In *At Home Abroad*, the Beatrice Lillie hit which he staged and directed, was Ethel Waters. That was her first show, just as *Cabin In the Sky*, directed by Minnelli, was her first picture. Other Broadway productions of his were *Ziegfeld Follies*, *The Show Is On*, *Hooray For What?* and *Very Warm For May*.

Vincente Minnelli, like his friend and fellow stage artist, Norman Bel-Geddes, had his own studio and staff in New York. His notable achievements attracted attention beyond Broadway, and in 1937 he went to Hollywood under contract to Paramount. He was there for eight months but did little, because of the fact that film musicals were not being produced in any appreciable number at that time.

Returning to New York, he was sought by Arthur Freed, producer at Metro-Goldwyn-Mayer, and brought to the Culver City studio in 1940. For two years Minnelli worked with Freed in the various departments of picture-making, and this careful preparation led to his assignment as director of *Cabin In the Sky*.

Minnelli is a slight, sensitive young man, but in a quiet way he gives the unmistakable impression that he knows what he is doing. He is five feet, eleven inches tall, but hardly ever tips the scale at more than 100 pounds. His hair is black and he has brown eyes.

He regards Ethel Waters one of the great artists of the present day, an earthy elemental actress who has developed a musical style which he thinks will exert a great influence on singers of American folklore.

So this youngster, who started his theatrical career in a travelling tent show, has gone far and it is predicted he will go still farther.

LIFELINES

Born, Vincente Minnelli, Feb. 28, in Chicago, son of Vincente and Mina Lebeau Minnelli; educated, Delaware, Ohio, public schools; height, five feet, eleven inches; weight, 150 pounds; hair, black; eyes, brown. Occupations, photographer, artist, designer, stage director, film director.

Stage plays: Appeared in *East Lynne*, *The Golden Giant Mine*, *The Little Minister*, and others. Directed and designed *Du Barry*, *At Home Abroad*, *Ziegfeld Follies*, *The Show Is On*, *Hooray For What?* *Very Warm For May*.

Pictures: Directed *Cabin In the Sky*, 1942; *I Dood It*, 1943; *Meet Me in St. Louis*, 1944. Co-director *The Ziegfeld Follies*.

Charles Riesner

HOLLYWOOD'S first gag man and a former contender for the world's middleweight boxing championship, has directed more than 200 pictures in 30 years, and he still enjoys a gag and a fight, in the latter instance as a spectator.

Charles Riesner, now under long-term contract to Metro-Goldwyn-Mayer, has directed virtually every important comedy star of the screen—Marie Dressler, Polly Moran, Charlie Chaplin, W. C. Fields, and many others.

With all of its comedy, his life has had another side, but "Chuck" Riesner made laughter the dominant note.

He was born in Minneapolis on March 14, the son of John Riesner, a writer. After passing the fourth grade at St. Joseph's Parochial School, the boy went to work as a messenger, helping to support his mother, two brothers and four sisters. He was a song plugger at 10, then did a comedy act in vaudeville.

At 14 he branched out with his fists to become an amateur boxer. He was so good that he entered the professional ring and lost one fight out of 70. He was to fight Billy Papke for the middleweight championship, but there was a disagreement over the purse, so "Chuck" retired in favor of show business.

Still a youth, he starred in Dillingham's *Stop, Look and Listen, Queen of the Movies,* and others. He toured the country in vaudeville and with road shows, playing every town of more than 10,000 population from coast to coast. He entered pictures in 1910 as the villain in *Broken Doll,* for the old Reviere company in Salt Lake City.

For the next ten years Riesner clung to vaudeville, playing the Orpheum circuit. That ended, he wrote the script for what later became the first of the Keystone Comedies. In that era he met Groucho Marx, then playing a vaudeville engagement in Los Angeles.

Riesner next wrote, directed and starred in a series of comedies called *The Pencil Pushers.* They were turned out at the rate of one a week and were produced by a newcomer in the business, Irving Thalberg, who later became the distinguished Metro-Goldwyn-Mayer producer. Riesner became co-author and associate director with Charles Chaplin for *A Dog's Life, Shoulder Arms, A Day's Pleasure, The Kid, The Pilgrim,* and *The Gold Rush* which still is a favorite.

In 1925, devoting himself exclusively to directing, he worked in Europe and America, adding to his achievements such notable pictures as *The Man On the Box, The Better 'Ole, China Bound,* and scores of others.

He has written a popular book for children called *Inch High People,* and is engaged on a biographical novel which he has titled *Between Salaries, Or Short Notes of a Long Memory.* He has also written the songs, "Pick a Little Four Leaf Clover," "Goodbye, Broadway, Hello France," and others.

Riesner lives in Beverly Hills with his wife, the former Miriam Hegerty, whom he married when they were appearing together in Chicago. Their son, Dean Franklin, wrote the screenplay of the picture, *The Fighting 69th.*

Riesner devotes his spare time largely to his writing. He is five feet, eleven inches tall and weighs 195 pounds. He takes his exercise in the gymnasium ring where he still packs a wicked wallop.

LIFELINES

Born, Charles Riesner, March 14, in Minneapolis, Minn., son of John Riesner; Educated, grammar school; Married to Miriam Hegerty; Height, 5 feet, 11 inches; Weight, 195 pounds; Hair, brown; Eyes, brown; Occupations, messenger boy, song plugger, prize fighter, vaudeville entertainer, lyric writer, actor, script writer, director.

Plays: Vaudeville on Keith and Orpheum circuits; *Stop, Look and Listen, Queen of the Movies,* and others.

Pictures: Appeared in *Self-Made Failure, Her Temporary Husband, Dog's Life, The Kid, The Pilgrim; Directed Man On the Box, Oh, What a Nurse, Missing Link, Better 'Ole, Fortune Hunter, Steamboat Bill, Jr., Fools for Luck, Noisy Neighbors, China Bound, Brotherly Love, Hollywood of 1921, Chasing Rainbows, Caught Short, Reducing, Politics, Love In the Rough, Stepping Out, Flying High, Christmas Party,* and many others up to 1932; Joined Metro-Goldwyn-Mayer and directed *After Divorce, The Chief,* 1933; *You Can't Have Everything, Show-Off, Student Tour,* 1934; *The Winning Ticket, It's On the Air,* 1935; *Everybody Dance,* 1936; *Murder Goes to College, Sophie Lang Goes West,* 1937; *Manhattan Merry-Go-Round,* 1938; *Winter Carnival,* 1939; *The Big Store,* 1940; *This Time for Keeps,* 1941; *Harrigan's Kid,* 1942; *Meet the People,* 1943; *Lost In a Harem,* 1944.

Roy Rowland

A TRUANT officer dragged 8-year-old Roy Rowland back to school in 1910, but the boy had already launched his career as a motion picture director.

He had played hookey for three days and worked in ecstasy at the old Mack Sennett studio. It was there that the truant officer found him. Employing the traditional seat-of-the-pants-and-nape-of-the-neck technique, he hustled Roy back to school.

Rowland finished school and went to college for a stretch, but he persisted in his determination. He directed and acted in an eighth grade production of *Julius Caesar*, but there were others at an earlier age.

His father, Barnett Rowland, was proprietor of a clothing establishment. He happened to own an adjoining building then unoccupied—but not for long. Roy assembled some of his schoolmates who formed a company. They put on any show that struck their fancy without bothering to consult authors or producers. The building was their theater.

Later, at Manual Arts High School, in Los Angeles, young Rowland pursued his studies, but he virtually overtook his chosen profession. The study of law at the University of Southern California held him for a year, when he found a job at Universal Studio.

There, again elated with his surroundings, he became successively a script clerk, then assistant director. The late Irving Thalberg was in charge of production. Rowland served as assistant to the late W. S. Van Dyke on the first Tarzan picture. Van Dyke handled the cast. Rowland directed the animals.

His next assignment was a long one—nearly two years—as assistant director on *Sequoia*. That was the picture in which he persuaded a black panther to be gentle with a faun.

Rowland launched into direction with a series of short subjects at Metro-Goldwyn-Mayer, starring comedian Robert Benchley. Those were the famous *How To* pictures, in which Benchley demonstrated his preferred methods for raising babies, starting the day, enjoying football, venturing even into *The Love Life of the Newt*. There were 18 of them in all.

Then Rowland directed a series of *Crime Doesn't Pay* shorts, following with a group of short films for the U. S. Army. He also directed several Technicolor short subjects and a number of the famous Pete Smith specialties. At no time did he ever shift his gaze from the ultimate goal to direct features.

A short flim titled *Think First*, with Laraine Day and Jo Ann Sayers, was instrumental in opening the way for his direction of the picture, *Stranger In Town*, starring Frank Morgan last year. Rowland injected all that he had learned in the years of uphill pull. The picture was a hit.

Immediately afterward, he was assigned to direct *Lost Angel*, the first picture to star Margaret O'Brien, with Marsha Hunt and James Craig in the romantic leads. Rowland had definitely arrived.

He continues to attribute his success to that venture back in 1910 when he paused to stare past the gates of the Sennett studio and was offered a job by the late Roscoe Arbuckle and Sennett, himself. The truant officer failed to discourage him then, and nothing else has retarded in the interval.

Rowland was born in New York City on December 31. The family moved to Los Angeles when he was two. In 1927, he was happily married to Ruth Cummings. They have a son, Stephen.

Besides directing pictures, his interests center in his family and his avocation as a painter. He does oils and water colors for his own amusement and is beyond the rank amateur stage when it comes to sculpturing in clay and other plastics. But only when he is playing hookey from a movie set.

His appearance is keen and scholarly. He has brown hair, blue eyes, weighs 165 pounds and is five feet, nine inches in height.

LIFELINES

Born, Roy Rowland, Dec. 31 in New York City, son of Barnett and Mindell Rowland; educated Los Angeles public and Manual Arts High Schools, University of Southern California; married July 18, 1927, to Ruth Cummings; height, 5 feet, 9 inches; weight, 165 pounds; hair, brown; eyes, blue; occupations, script clerk, assistant director, director.

Directed 16 short subjects starring Robert Benchley *Crime Doesn't Pay* shorts, Pete Smith shorts and a series for the U. S. Army, *Night Patrol*, *Ski Soldiers*, and others; two Spanish propaganda pictures; *Think First*, with Laraine Day and Jo Ann Sayers; followed by the feature pictures, *Stranger In Town*, 1942; *Lost Angel*, 1943.

Wesley Ruggles

IT was possible to get the boy out of Hollywood, but nothing could take Hollywood out of the boy.

Wesley Ruggles was born in Los Angeles, the son of Charles Sherman and Marie Ruggles. The family moved to San Francisco when he was a child. Even then he thought of pictures, and directing as a career. There he was educated in public schools and his interest in the theater asserted itself in class dramatics.

It might have been influenced, probably was, by the fact that his brother, Charles, was an actor. Neither of his parents leaned in that direction. His father was a druggist.

Shortly after he left high school, young Ruggles joined a San Francisco stock company touring the Pacific Coast. He learned the rudiments of the profession and formed a troupe which he billed as Ruggles' Minstrels. They toured the hinterland persistently, but were stranded in some obscure town that failed to appreciate blackface buffoonery.

Ruggles, not in the least disheartened, was back in Los Angeles in 1914. His first movie job was with Mack Sennett. He was one of the *Keystone Kops*. The turnover of that "police force" was tremendous and in the next three years he worked as actor, property man, film editor, and finally as director.

He abandoned his budding career in 1917 to enlist in the U. S. Signal Corps, which kept him in France for two years. He came home with the rank of first lieutenant, immediately joining the old Vitagraph Company to direct Alice Joyce. Among the silent pictures which served as mileposts along the way were *The Plastic Age, Silk Stockings, Finders Keepers,* in which he discovered Jack Oakie.

When sound revolutionized motion pictures, Ruggles welcomed it as a free lance director, making *Street Girl, Condemned, Honey,* and *The Sea Bat*. Then he directed the remembered *Cimarron,* which brought stardom to Irene Dunne, and won the Motion Picture Academy Award for 1930-31.

He went on to direct other notable films, which included *Somewhere I'll Find You,* co-starring Clark Gable and Lana Turner. It was the opportunity to direct the Gable-Turner production that induced him to sign a long term contract with Metro-Goldwyn-Mayer. He has since directed Lana Turner in *Slightly Dangerous,* and one of Metro-Goldwyn-Mayer's outstanding pictures for 1944, *See Here, Private Hargrove.* He also directed an earlier Clark Gable film, called *No Man of Her Own.*

He is distinguished not only as a director, but for his many stellar discoveries. Among the stars who were first recognized by him are Oakie and Fred MacMurray, Irene Dunne, Ray Milland, Gladys George, Arline Judge, Clara Bow, Eric Linden, and Laura LaPlante.

He is known as one of the most considerate directors in the business. Stage crews and players refer to him as "Pop" Ruggles, a term of affection which, in Hollywood particularly, has extreme significance.

Ruggles is five feet, ten and a half inches tall, weighs 168 pounds. He has dark hair and brown eyes, laughs readily and is able to recall an anecdote from his rich experience to parallel anything that occurs in the contemporary scene.

He was married in 1940 to Marcelle Rogez, famous in the theaters of Europe. They are popular figures in Hollywood, where Ruggles continues to concentrate his interest with the same singleness of purpose that has marked his life since he went to San Francisco as a child. He liked the town then and he still thinks its the best place on earth.

Directing pictures was the thing he wished to do back there in a San Francisco high school. He has the same ambition now . . . only now his one thought is to make each picture better than the last and he generally succeeds in that ambitious endeavor too.

LIFELINES

Born, Wesley Ruggles, in Los Angeles, son of Charles Sherman and Marie Ruggles; Educated in San Francisco public schools; Married to Marcelle Rogez, actress, in 1940; Height, 5 feet, 10½ inches; Weight, 168 pounds; Hair, dark; Eyes, brown; Occupations, minstrel, property man, film editor, soldier, actor, producer.

Pictures: Mack Sennett's *Keystone Kops,* 1914; Directed silent pictures, *Plastic Age, Silk Stockings, Finders Keepers,* then with sound; *Street Girl, Condemned, Honey, Sea Bat, Cimarron,* Academy Award winner in 1930-31; *No Man of Her Own, College Humor, I'm No Angel, Shoot the Works, Gilded Lily, Accent On Youth, The Bride Comes Home, Valiant Is the Word for Carrie, I Met Him In Paris, Sing, You Sinners, Invitation to Happiness, Too Many Husbands, Arizona, You Belong to Me,* and in 1942, *Somewhere I'll Find You, Slightly Dangerous;* 1944, *See Here, Private Hargrove.*

George Sidney

AS a ten-month-old infant, George Sidney was carried upon a stage by an actress. He has not been far from the theater in thirty intervening years.

He is one of the third generation in a theatrical family. As a school boy in New York, when his classmates hero-worshipped big league baseball stars, Sidney paid his respects only to Eddie Cantor, Sophie Tucker, the Ritz Brothers and other stage favorites.

The son of Louis K. Sidney, noted producer at Metro-Goldwyn-Mayer, his mother was one of the remembered Mooney sisters. His paternal grandfather, Louis Sidney, Sr., produced plays, and on his mother's side, Henry Mooney, her father, was an attorney and also a producer who toured with tent shows through the South.

At the age of 7, Sidney made his screen debut with Tom Mix. Three years later, he appeared on the stage in a revue, impersonating George Washington in the immortal pose as he crossed the Delaware. On this occasion, affected by the applause of the audience, Sidney fell from the boat into the papier mache waves. The applause redoubled.

Enrolling at New York University after graduating from high school, Sidney considered briefly a career as a physician, then as a lawyer. An unexpected opportunity to play a bit part in a vaudeville sketch lured him away in spare time, and although he continued his studies, his mind was constantly in the theater. After graduation he resumed vaudeville, but the handwriting of doom was already on the marquee of the Palace. Vaudeville was on the way out.

Sidney went to Hollywood in 1932, accepting a lowly job as messenger boy on the Metro-Goldwyn-Mayer lot. He seized every opportunity to talk to stars, executives and technicians. His theatrical background enabled him to learn quickly. Step by step he entered the production department, then in 1933 he studied sound technique. Next he worked in the cutting rooms, became an assistant director and in 1934 he began to direct tests. A year later he was in charge of short subject pictures for Pete Smith.

His first was a picture called *Polo*, followed by a series of musical shorts in 1936-37. In 1940, Sidney directed the Pete Smith short, *Quicker'n a Wink*, which won an Academy Award, and in the full flush of that signal honor followed it with a John Nesbitt short, *Of Pups and Puzzles*, also highly praised.

Among the first tests which he directed were those of Judy Garland, Rosalind Russell, Robert Taylor, Donna Reed, Eleanor Powell, Lana Turner, Kathryn Grayson, Van Heflin, Rise Stevens, Red Skelton, Marta Eggerth, Ruth Hussey and Pat Dane.

Sidney was married in 1941 to Lillian Burns, Metro-Goldwyn-Mayer dramatic coach, with whom he worked in his first years as test director. They live in Beverly Hills, where he has an impressive theatrical library and an enviable collection of 4,000 classical recordings.

Sidney never misses a theater performance, good, bad, or indifferent, in the vicinity of Los Angeles. He also views a majority of the pictures. As a director of feature attractions he found his forte in the making of musicals, which started with the sensational screen musical *Thousands Cheer*.

He ran away from a military school on one occasion in his boyhood, and he skipped classes in medicine and law at N. Y. U., but in his study of Hollywood, he hasn't missed a session yet.

LIFELINES

Born, George Sidney, in New York, son of Louis K. Sidney; Educated, New York public schools, New York University; Married, 1941, to Lillian Burns; Height, 6 feet; Weight, 210 pounds; Hair, brown; Eyes, brown; Occupations, vaudeville entertainer, messenger boy, production department workman, sound technician, film editor, assistant director, director.

Stage: Appeared in vaudeville in boyhood.

Pictures: *Polo*, 1935; musical short subjects, 1936-37; *A Night At the Trocadero, Pacific Paradise, Casa Manana, Hollywood Hobbies, Love On Tap, Our Gang* comedies, 1938-39; Pete Smith's *IQ Series; Baby Blues, Football Romeo, Gang Insurance, Circus Capers, Practical Joker, Dual Personalities*, Carey Wilson Miniature, *The Door Will Open*, 1938; *Haunted House*, first Pete Smith third dimensional picture; *Third Dimensional Murder, Quicker'n a Wink*, 1940; *Of Pups and Puzzles*, 1941; *Pacific Rendezvous, Skyway To Glory, Free and Easy, Pilot No. 5*, 1942; *Thousands Cheer*, 1943; *Bathing Beauty, Ziegfeld Follies, Anchors Aweigh*, 1944.

S. Sylvan Simon

So long as he remained at college, S. Sylvan Simon was assured of a substantial income bequeathed by his father. Accordingly, he took degrees at Michigan and Columbia, and still managed to become a distinguished motion picture director before he was 30.

Although his earliest ambition was directed toward the theater, Simon won his A. B. degree at the University of Michigan, enrolling a second time to qualify as Master of Arts. He also served on the faculty as instructor of speech and dramatics.

The income clause was still in effect, so he enrolled at Columbia Law School in New York, haunting Broadway theatrical offices while he studied. Persistence triumphed and he was assigned to direct the play, *Girls In Uniform*. The success of that venture enabled him to leave college and abandon the income.

He next directed *Lysistrata*, then *Ode to a Grecian Urn*, after which he directed *The Dybbuk* on tour. This led him to Hollywood where he directed his first picture, *A Girl With Ideas*, in 1937. He has remained there, under contract to Metro-Goldwyn-Mayer, since 1938.

Simon was born in Chicago, September 12, the son of David and Eva Simon. His father was a well-known stage producer, who later became affiliated with motion pictures as an exchange executive. The family moved to Pittsburgh where young Simon was educated in public schools. There he began to direct his classmates in juvenile dramas.

When he had been in Hollywood less than a year, he directed the screen test of an aspiring young actress. Mervyn Le Roy, now his colleague at M-G-M, viewed the test in a projection room. He rejected the actress, but summoned the director. Simon was promptly signed on contract.

He had already directed the pictures, *A Girl With Ideas*, *Prescription for Romance*, *Nurse from Brooklyn*, *Crime of Dr. Hallett*, and *Road to Reno*. His first for M-G-M was *Spring Madness*, in 1938.

It was under his deft direction that Lana Turner launched her starring career in *These Glamour Girls*, then *Dancing Co-Ed*, next *Two Girls On Broadway*. He has specialized in comedy, including lavish musicals, but his technique also has been acclaimed in pictures of the powerful dramatic type.

Among the pictures which he has guided were *Four Girls In White*, *The Kid from Texas*, *Sporting Blood*, *Dulcy*, starring Ann Sothern, *Keeping Company*, *Washington Melodrama*, *Whistling In the Dark*, which brought stardom to Red Skelton, *The Bugle Sounds*, with Wallace Beery, and *Rio Rita*, with Bud Abbott and Lou Costello. His first film in 1942 was *Grand Central Murder*, starring Van Heflin.

In 1941, New York University chose his comedy, *Whistling In the Dark*, as the best example of Hollywood technique in its field, using the script to inaugurate a study course in motion picture production.

Red Skelton's initial starring picture, *Whistling in the Dark*, proved so successful that M-G-M officials decided to produce a sequel, *Whistling in Dixie*, which Simon also was assigned to direct. With the same cast, it scored decisively.

Simon was married to Harriet Burke in 1935. They have a daughter and live in Beverly Hills, where Simon maintains an ample library. He reads widely and has written five technical books on the theater. In college he was a member of Kappa-Mu and was awarded the Phi Beta Kappa key upon graduation.

His favorite recreations are horseback riding and the theater. He enjoys the latter as a study—a habit from which he has never been able to escape. It continues to bring an income, as it did at college, although Simon considers that he earns it nowadays.

LIFELINES

Born, S. Sylvan Simon, Chicago, Ill., Sept. 12, son of David and Eva Simon; Educated, Pittsburgh public schools, University of Michigan, Columbia; Married to Harriet Burke, 1935; Height, 6 feet, ½ inch; Weight, 185 pounds; Hair, dark; Eyes, brown; Occupations, faculty member, University of Michigan, director, stage and pictures.

Stage: *Girls In Uniform*, *Lysistrata*, *Ode to a Grecian Urn*, *The Dybbuk*.

Pictures: *A Girl With Ideas*, *Prescription for Romance*, *Nurse from Brooklyn*, 1937; *Crime of Dr. Hallett*, *Road to Reno*, *Spring Madness*, *Four Girls In White*, 1938; *Kid from Texas*, *These Glamour Girls*, *Dancing Co-Ed*, *Two Girls On Broadway*, *Sporting Blood*, *Dulcy*, *Keeping Company*, 1940; *Washington Melodrama*, *Whistling In the Dark*, *The Bugle Sounds*, *Rio Rita*, 1941; *Grand Central Murder*, *Whistling In Dixie*, 1942; *Tish*, 1943; *Whistling In Brooklyn*, *Song of the Open Road*, *Son of Lassie*, 1944.

Norman Taurog

THE memory of his childhood on the stage lingers with Norman Taurog, making him the most accomplished director of juvenile players in Hollywood.

He knew, before he was 11 years old, that he would never become a lawyer, although that was the profession which his parents hoped he would enter.

For nearly two decades he has specialized in directing children. It is his conviction that a youngster should never be asked to do anything which is out of the range of his comprehension. Artistry blooms under the cultivation of patience and tolerance.

Taurog, at 11, was playing in stock with Lowell Sherman, with only grudging parental consent. He wore false whiskers and impersonated old men at 14, and in two subsequent years he became a veteran in stock, burlesque and vaudeville.

He was born in Chicago on February 23, the son of Arthur and Anita Goldsmith Taurog. The family moved to New York, where he was educated in public schools, continuing with private tutors in the theater.

His youthful ambition zoomed his progress to a post as understudy for Ernest Truex in David Belasco's *Good Little Devil*, starring Mary Pickford, after which he appeared in *Potash and Perlmutter*, with Alexander Carr and Barney Bernard. The stars were kind to him, and from them he learned the subtleties of his craft.

Returning to New York from a road tour, Taurog was persuaded to act in three early pictures. When he saw himself on the screen he decided at once that he was through with acting. But he was interested in the new medium. His curiosity led him to Hollywood in 1915. He became a property man, then a film cutter, advancing to be an assistant director, eventually serving as co-director with Larry Semon comedies. He was 19 when he directed his first picture in complete authority.

From the beginning he possessed an understanding technique with children. He directed numerous two-reelers and features. One of his early sound pictures, *Lucky Boy*, in 1929, attracted wide attention, launching his reputation as a specialist with juveniles. Others brought new fame, then in 1931 Taurog directed *Skippy*, starring his nephew, Jackie Cooper, which won the Academy Award.

His record since has been a succession of popular pictures, many of them starring juveniles. In 1938 he joined Metro-Goldwyn-Mayer, where he directed the remembered *Boys Town*, with Spencer Tracy and Mickey Rooney, and a cast of youngsters. He directed them again in *Men of Boys Town*, in 1941, and in between a number of distinctive screen hits.

Among the juveniles whom he developed in the course of his work are Jackie Cooper, Bobby Coogan, Junior Durkin, Mitzi Green, Jackie Searle, Jimmie Butler, Virginia Weidler, Gene Reynolds, Frankie Thomas, Tommy Kelly, Deanna Durbin, Mickey Rooney and Judy Garland.

Taurog was married in 1925 to Julie Leonard. They have a daughter, Patricia. He plays golf for recreation, swims frequently, and has one of Hollywood's finest and largest collections of first editions.

If he ever gets the time, Taurog would like to write a book himself, about juvenile psychology: what it is that makes them tick. He thinks he has learned something about them in twenty odd years.

LIFELINES

Born, Norman Taurog, Feb. 23, in Chicago, son of Arthur and Anita Goldsmith Taurog; Educated, New York public schools; Married to Julie Leonard, 1935; Height, 5 feet, 10½ inches; Weight, 218 pounds; Hair, dark; Eyes, brown; Occupations, actor, property man, film cutter, director.

Stage: Stock, vaudeville and burlesque, as juvenile; *Good Little Devil*, *Potash and Perlmutter*.

Pictures: Appeared in early silent films; Directed many two-reelers prior to 1929; *Troopers Three*, *Sunny Skies*, *Hot Curves*, *Follow the Leader*, *Finn and Hattie Abroad*, 1929-30; *Skippy*, *Forbidden Adventure*, *Huckleberry Finn*, *Sooky*, 1931; *Hold 'Em Jail*, *Phantom President*, *If I Had a Million*, 1932; *Bedtime Story*, *Way to Love*, 1933; *We're Not Dressing*, *Mrs. Wiggs of the Cabbage Patch*, *College Rhythm*, 1934; *Big Broadcast*, *Strike Me Pink*, 1935; *Rhythm On the Range*, *Reunion*, 1936; *Fifty Roads to Town*, *You Can't Have Everything*, *Adventures of Tom Sawyer*, 1937; *Mad About Music*, *Boys Town*, *Girl Downstairs*, 1938; *Lucky Night*, *Broadway Melody*, 1939; *Little Nellie Kelly*, 1940; *Men of Boys Town*, 1941; *A Yank At Eton*, *Presenting Lily Mars*, 1942; *Girl Crazy*, 1943.

Richard Thorpe

WHEN Richard Thorpe directs a picture he understands the individual problems of everybody on the stage. He has, at one time or another, served in nearly every capacity from extra player to studio manager.

With all of his experience in pictures, Thorpe has also picked it up in other fields. He was born in Hutchinson, Kan., Feb. 24, the son of Jesse Thorpe, commercial traveler, and Betty May Thorpe. He was educated there and ranked as a crack basketball player and high jumper at high school.

He was named Rollo Smolt Thorpe, adopting the professional name Richard when he joined a Wichita stock company, in 1915. For three years he alternated in stock, vaudeville and musical comedy. He quit the theater to serve in World War I with the Headquarters Intelligence Detachment, 88th Division. After the Armistice he appeared with a revue at the Champs Elysee Theater in Paris.

Back in New York, Thorpe launched his film career as an extra in eastern studios, working up to minor parts, then wrote scripts and humorous gags. He worked with Johnny Hines in the Torchy series, as actor, writer, assistant director, film cutter and studio manager. He continued with Hines in features, then became a leading man on his own, appearing with Doris Kenyon in *Three o'Clock In the Morning*, Dorothy Gish and Constance Binney, in *Burn 'Em Up Barnes*, and *Flames of Desire*.

He abandoned acting in 1923 to direct Buddy Roosevelt in *Rarin' to Go*, then Charlie Murray in a series of comedies.

Between 1923 and 1929 he directed 72 westerns, several serials and silent features.

His technique was equally capable when sound came to pictures. In 1935, Thorpe was placed under contract to Metro-Goldwyn-Mayer, where he directed a succession of notable films, including *Last of the Pagans*, made in the South Seas, *The Voice of Bugle Ann*, *Dangerous Number*, *Night Must Fall*, which created a sensation with Robert Montgomery as star, *Toy Wife*, *The Crowd Roars*, *Wyoming*, and others starring Wallace Beery.

Thorpe is an affable man, inspiring the confidence in others which brings out their sincerity. His general knowledge of the business works hand in glove with his ideas of artistry and effective technique.

He is six feet in height, weighs 170 pounds, and has brown hair and eyes. He is married to the former Belva McKay, an actress. They have a son, Jerry and reside in Westwood.

Familiarity with all phases of his business has given him an ease of manner which saves wear and tear, and it also serves to place others in a mood of corresponding tranquillity. It works that way either with actors, writers, or technicians. He speaks their language.

LIFELINES

Born, Rollo Smolt Thorpe, Feb. 24, in Hutchinson, Kan., son of Jesse and Betty May Thorpe; Educated, public schools, Hutchinson; Married to Belva McKay; Height, 6 feet; Weight, 170 pounds; Hair, brown; Eyes, blue; Occupations, actor, writer, film cutter, studio manager, director, soldier.

Played in stock, vaudeville and musical comedy, 1915-18.

Pictures: Appeared in *Three O'Clock In the Morning*, *Burn 'Em Up Barnes*, *Flames of Desire*, the *Torchy* series, and many others; Directed *Rarin' to Go*, 1923; 72 westerns between 1923 and 1929; *College Days*, *Joscelyn's Wife*, *First Night*, *Vanishing West*, *King of Kongo*, *Fatal Warning*, *Vultures of the Sea*, *Bachelor Girl*, *Feminine Touch*, *Dude Wrangler*, *Under Montana Skies*, *Lawless Woman*, and others.

Sound pictures: *Cross Examination*, *Murder At Dawn*, *Probation*, *Midnight Lady*, *Forbidden Company*, *Thrill of Youth*, *Slightly Married*, *Escapade*, *Beauty Parlor*, *The King Murder*, *Forgotten Women*, *Strange People*, *Forgotten*, *I Have Lived*, *Notorious But Nice*, *Murder On the Campus*, *Love Is Dangerous*, *Secrets of Wu Sin*, *Rainbow Over Broadway*, *Quitter*, *Cheating Cheaters*, *City Park*, *Green Eyes*, *Stolen Sweets*, *Secret of the Chateau*, *Strange Wives*, up to 1935, when he joined M-G-M.

Last of Pagans, *Voice of Bugle Ann*, *Tarzan Escapes*, *Dangerous Number*, *Night Must Fall*, *Double Wedding*, *Man Proof*, *Love Is a Headache*, *First 100 Years*, *Toy Wife*, *Crowd Roars*, *Three Loves Has Nancy*, *Huckleberry Finn*, *Tarzan Finds a Son*, *Earl of Chicago*, *20 Mule Team*, *Wyoming*, *Bad Man*, *Barnacle Bill*, *Tarzan's Secret Treasure*, *Joe Smith, American*, *Tarzan Against the World*, *White Cargo*, *Apache Trail*, *Three Hearts for Julia*, 1935 to 1942; *Above Suspicion*, *Cry 'Havoc'*, 1943; *Two Girls and a Sailor*, *The Thin Man Goes Home*, 1944.

King Vidor

WRITER, director and producer of his first motion picture at 19, King Vidor had little difficulty with his cast. He played six roles in it himself.

The picture was an auto racing epic in two reels, called *In Tow*. His partner, John Boggs, was cameraman, and the leading lady was Florence Arto, whom Vidor married in 1915. The picture cost $200 and grossed a sizable profit in Texas.

With that as encouragement, Vidor has continued to direct many of the screen's superb hits, among them *The Big Parade*, *Our Daily Bread*, and in recent years, *The Citadel*, *Northwest Passage*, and *H. M. Pulham, Esq.*

His life has been devoted to his work with the same driving force in the years of his success as that which fired his early experiments.

Vidor's outstanding boyhood memory is of the Galveston flood, of 1900. He was born there, the son of Charles S. and Kate Wallis Vidor. His father was a pioneer lumberman, a builder and a Texan of the old school.

Educated in public schools and at Peacock Military School, San Antonio, and Tome Institute, Port Deposit, Md., his first job in summer vacations was as ticket seller at the Rex Theater, where he learned to operate the projection machine.

At 18 he wangled a job as local newsreel cameraman for the Mutual Company. He was also agent for an early motor car and drove in races at San Antonio. It was that experience which led to his production of his initial two-reel picture.

Following his marriage, Vidor went to New York, worked as an extra and eventually produced several small commercial films. With the proceeds, he and his wife drove west in a 1915 car which cost $50. They reached San Francisco with $1.10. The Exposition was in progress and Vidor had a pass as a newsreel cameraman. They ate food samples, sold the car, and braved Hollywood.

Florence Vidor got a studio job and eventually became a star. Vidor wrote without success, played extra parts, and worked as a property man, a script clerk and cameraman. He was an assistant director when he sold his first story—the fifty-second he had written.

By 1919, he was directing features, among his first being his own story, significantly titled *The Turn In the Road*. He was not yet 21. The picture was rated among the first ten of the year. His next was equally successful and likewise bore a title which proved of significant omen, *Better Times*.

The prophetic note of those titles has been well realized in the intervening years. Vidor has directed nearly 50 outstanding pictures.

He is a man of plain tastes and quiet manner. Tennis is his principal recreation, aside from reading. He continues to write, too. His marriage to Florence Arto ended in divorce. A second to Eleanor Boardman, the actress, was unsuccessful. In 1937 Vidor was married to Betty Hill. He has two children by his second marriage, one by his first. He weighs 189 pounds, has dark hair, blue eyes and is 5 feet, 11½ inches tall.

The Vidors live in a sprawling home on a lofty hilltop overlooking Hollywood to the Pacific. In retrospective moments, Vidor can recall few experiences in which, as director, he encountered difficulty with his players. He always gets along with them in great fashion. But none of them has ever been so genuinely cooperative as the young fellow who played six roles in the two-reeler called *In Tow*, by the name of King Vidor.

LIFELINES

Born, King Vidor, February 8, in Galveston, Texas, son of Charles S. and Kate Wallis Vidor; Educated, public schools, Peacock Military School, Tome Institute, Port Deposit, Md.; Married, 1937, to Betty Hill; Height, 5 feet, 11½ inches; Weight, 189 pounds; Hair, dark; Eyes, blue; Occupations, ticket seller, projectionist, auto salesman, writer, actor, producer, director.

Pictures: *In Tow*, *My Hero*, commercial films, newsreels, *Turn In the Road* and others, prior to 1920; *Sky Pilot*, *Jack Knife Man*, 1920; Peg o' My Heart, Three Wise *Fools*, 1923; *Wild Oranges*, 1924; *Wife of the Centaur*, *The Patsy*, *The Big Parade*, 1925; *La Boheme*, *Bardleys the Magnificent*, 1926; *His Hour*, *The Crowd*, *Show People*, 1928; *Hallelujah*, 1929; *Billy the Kid*, *Not So Dumb*, 1930; *Street Scene*, *The Champ*, *Bird of Paradise*, 1931; *Cynara*, 1932; *Strangers Return*, 1933; *Our Daily Bread*, 1934; *Wedding Night*, *So Red the Rose*, 1935; *Texas Rangers*, *Stella Dallas*, 1937; *The Citadel*, 1938; *Northwest Passage*, 1939; *Comrade X*, 1940; *H. M. Pulham, Esq.*, 1941; *An American Romance*, 1944.

Fred Wilcox

FRED WILCOX came to his directorial chair following varied activities in a motion picture studio, during the thirteen years he has been with Metro-Goldwyn-Mayer.

He was born in Tazwell, Virginia, Dec. 22, and passed his boyhood in that quaint Southern settlement, where he graduated from public school. His early ambition was to follow an advertising career. He entered the University of Kentucky, specializing in English and journalism, and on graduation obtained a position in the publicity department of Metro-Goldwyn-Mayer's New York office.

He worked at publicity there for several years. In 1929, when King Vidor went to New York to search for players for his all-Negro production, *Hallelujah*, Wilcox, who knew every nook and cranny of the metropolis, was assigned to help the director in the search. They combed Harlem and other sectors, recruiting such players as Daniel Haynes, clergyman turned actor, Nina Mae McKinney, "blues" singer in a Harlem night club, and at least a dozen others.

When Vidor returned to Hollywood with his cast he insisted on Wilcox accompanying him as his assistant. That was the beginning of Wilcox' climb towards his ultimate goal, a contract with Metro-Goldwyn-Mayer as a full-fledged feature director.

Following *Hallelujah* Wilcox assisted several other directors, then became a test director, the same position that launched Harold S. Bucquet on a directorial career, recently climaxed with *The War Against Mrs. Hadley*. As test director Wilcox brought many young actresses, such as Patricia Dane, Susan Peters, Diana Lewis, Virginia O'Brien and others to notice of producers and thus helped them start their successful screen careers.

In directing tests of players Wilcox, in order to show them on the screen to their best advantage, began working out unique presentations, and unusual handling of scenes, that would attract for them a maximum of attention. He developed many new theories regarding the handling of scenes, and made a study of production methods and different types of directorial technique. Many of these innovations were adopted by other directors, both for short subjects and feature length pictures.

He finally decided to essay directing himself. Haunting sound stages in his spare moments, he studied the handling of cameras, light effects and the myriad other details that go into filming a talking picture.

Wilcox approached the task as a student, going into the sound department to master the intricacies of recording, and learn how music or dialogue are rendered most effectively, into the laboratory to discover how densities of film can be used to achieve subtle effects on audiences, studied the design and construction of sets and their relations to the angles of different camera lenses, and followed through with adapters, dialogue writers, and script writers to master timing of scenes and effective presentation.

His research took him into every department of the studio, from camera shops to the sound library. From Douglas Shearer, sound wizard, John Arnold, camera chief, John Nickolaus, laboratory chief, he collected valuable mental tools for the director's trade.

Fortified with this knowledge he decided that he was ready for the task, and applied for an assignment.

His first was a short subject, *Joaquin Murrieta*, a story of the famous California bandit. It was an immediate success, and producers commented on the deft handling of unusual sequences and camera angles.

As a result of the directorial ability Wilcox displayed in his one short subject, he was given his first feature assignment, *Lassie Come Home*, dramatically touching story of a faithful collie dog which scored tremendously.

Wilcox is unmarried, and lives in Beverly Hills, Calif. He is a fine golfer and tennis player, likes classical music, reads historical works, attends every stage production that comes to Los Angeles and sees pictures at least three times a week. His hobby is hunting out and dining in odd little restaurants.

LIFELINES

Born, Fred Wilcox, Tazwell, Va., Dec. 22; Educated Tazwell schools and University of Kentucky; Height 5 feet, 8 inches; Eyes, blue; Hair, curly; Weight, 160 pounds. Unmarried.

Entered pictures in 1926 in publicity department, New York offices of Metro-Goldwyn-Mayer. Went to Hollywood as King Vidor's assistant on *Hallelujah*. Assisted several directors and later became a director of tests at M-G-M studios.

Pictures: *Lassie Come Home*, 1943.

Fred Zinnemann

MUSIC, medicine, or law offered choice of career for a well-bred youth in Vienna, and accordingly, Fred Zinnemann studied for two out of three, and became a motion picture director!

Originally, as a boy in the city of music, he studied violin, intending to become a concert artist. Dissatisfied with his progress, he quit at 18 to take up law at Vienna University. As a student there he saw Von Stroheim's picture, *Greed*, and King Vidor's *Big Parade*. They changed the course of his life.

From that moment, Zinnemann determined to direct pictures. He went to Paris where he enrolled in a school for cameramen, studied photographic technique, lighting and mechanics for a year. He worked as an assistant cameraman in Paris for another year. Then sound came to the films and Zinnemann sailed for America in 1929.

He arrived in New York a stranger, but he carried a letter of introduction to a Hollywood executive. He was without funds. He gladly accepted an opportunity to play an extra part in *All Quiet On the Western Front*. When this chore was finished, he met Berthold Viertel, a director, who hired him as assistant.

Zinnemann was a script clerk when he encountered a group of Mexican government officials who were interested in filming a picture of their country. They assigned him to direct it and for a year, he worked near Vera Cruz with an all-Mexican cast. The picture was called *The Wave*, and it received much favorable comment.

Returning to Hollywood, he met a producer of Metro-Goldwyn-Mayer short subjects, who was impressed by his determination. He was assigned to direct a Pete Smith Special film titled *A Friend Indeed*. It was apparent that he possessed the attributes of a potentially successful director.

Zinnemann went on to direct *The Story of Dr. Carver*, then followed with the Academy Award winning picture, *That Mothers Might Live*, with Sheperd Strudwick, in 1938. It ranked as the outstanding short subject of the year, receiving warm critical comment everywhere.

He next directed a subject titled *Tracking the Sleeping Death* in the same year. Among others that followed were *They Live Again*, *While America Sleeps*, which was one of the *Crime Does Not Pay* series, *One Against the World*, *The Ash Can Fleet*, *Out of the Wilderness*, *Forbidden Passage*, *Kid Glove Killer* and *Eyes In the Night*.

His success with these led to his assignment as director of *The Seventh Cross*, starring Spencer Tracy and a stellar cast.

Zinnemann was married in 1936 to Renee Bartlett. They have a son named Timothy. They reside in Hollywood. The director's favorite sports are skiing and mountain climbing, in which he now finds time to indulge only at rare intervals. Of medium height, Zinneman weighs 135 pounds, has brown hair and blue eyes.

On the set, Zinnemann is noted as one of Hollywood's quietest directors. He has seldom been heard to raise his voice. Before each scene, he has a conference with the actors; they discuss the mood and feeling of the next sequence. When the scene is completed, he nods if it's o.k., frowns if it's otherwise.

At home, Zinnemann's chief occupation is playing with Young Tim, who, some day, the proud father hopes, will become a famed concert violinist.

Zinnemann is grateful now that he shattered the tradition of four generations in his family who were lawyers and physicians. He was born on April 27, the son of Dr. Oskar and Anna Zinnemann, who took it for granted at the time that he would become an eminent physician, or a distinguished barrister.

To acquire what he knows of directing, he has traveled through Italy and Poland, in 1926, France and Germany, in 1927-28, the United States in 1929-30, Mexico and Central America, in 1934.

LIFELINES

Born, Fred Zinnemann, April 29, in Vienna, son of Dr. Oskar and Anna Zinnemann; Educated, Vienna; Married to Renee Bartlett, Oct. 9, 1936; Height, 5 feet, 7 inches; Weight, 135 pounds; Hair, brown; Eyes, blue; Occupations, cameraman, extra player, script clerk, director.

Pictures: *The Wave*, in Mexico, 1934; *A Friend Indeed*, *The Story of Dr. Carver*, 1937; *That Mothers Might Live*, *Tracking the Sleeping Death*, 1938; *They Live Again*, *While America Sleeps*, *One Against the World*, *Ash Can Fleet*, *Out of the Wilderness*, and *Forbidden Passage*, through 1941; *Kid Glove Killer*, *Eyes in The Night*, 1942; *The Seventh Cross*, 1944.

METRO-GOLDWYN-MAYER

Short

SUBJECTS

1924 · 20 YEARS OF LEADERSHIP · 1944

James FitzPatrick

JAMES FITZPATRICK is credited with two outstanding accomplishments in the motion picture field. He pioneered the making of travel pictures in color, adding enormous prestige values to that division of picture production. By taking color film, when the process was new, into climates intensely hot and freezing cold; by photographing in color under adverse conditions of light and topography, he "took the kinks out of color photography." His practical experiments in the field led Technicolor into the improvements one sees today in great feature productions in color such as *Kismet* or *An American Miracle*.

Born in Shelton, Conn. Feb. 26, this stocky, smiling, curly haired Irishman has been three times around the world. He has visited and photographed every country. Through twelve years of colored "Traveltalks," as released by Metro-Goldwyn-Mayer, he has become to millions of movie theatregoers, the world's leading authority on travel.

But the stage, not travel, was FitzPatrick's first theatrical ambition.

After grammar and high school at Shelton, Conn. he attended Yale. Following his graduation at New Haven he entered the American Academy of Dramatic Arts, New York, where such present day screen stars as Spencer Tracy, Rosalind Russell and Pat O'Brien, studied acting and stage technique.

But the screen shouldered the stage out of the way. In 1924 he formed FitzPatrick Pictures Inc. and has been writing, producing and directing his own productions since that time. His first effort was a series of one reel pictures on the lives of noted Europeans. Then he filmed, in succession, the birthplaces of English poets; the lives of American statesmen.

Sound films came in while he was doing a silent film in Barcelona, Spain. Returning to New York, he tried to salvage his silent film by recording comments on a phonograph record. At the premiere, the needle stuck, repeating over and over the sentence, "It is here where the ladies . . . it is here where the ladies." But FitzPatrick talked the irate manager into a second and successful trial. Thus was born the present day art of film narration.

In 1938, while filming in Hong Kong, FitzPatrick met and married Miss Lesley Champlin, a Chicago newspaper woman. She insisted that they honeymoon at the one spot in the world he hadn't visited, Niagara Falls!

This honeymoon trip to the great waterfall opened his eyes to the tremendous Traveltalk opportunities in his own country. It is since then that he has made such much-discussed subjects as *Through the Colorado Rockies, Grand Canyon, Pride of Creation, Salt Lake Diversions, A Day In Death Valley, Visiting St. Louis, Colorful Colorado, MacKinac Island, Scenic Oregon, Romantic Nevada* and many others.

Filming the numerous *Traveltalks* to his credit has taken FitzPatrick around the globe three times. Two months out of each year, he lives with his family in their modest Beverly Hills home. Some day, when the wanderer comes home to stay, he plans to settle permanently on his 90-acre island in the San Juan islands, fifteen miles from Victoria, British Columbia.

Fitzpatrick, currently, is devoting his time to our southern neighbors. Such pictures as *Modern Mexico City* and *Mexican Police On Parade* were but curtain raisers to the series this indefatigable traveler is now doing in Mexico and Central America, travelling 20,000 miles by automobile, plane, ox cart and native canoes.

Fitzpatrick has in his vaults a pictorial record of a world that is no more. Thousands upon thousands of feet of film showing the glories of Austria, the ancient beauties of old Spain, the colorful panoramas of Hungary and the brilliant gaiety of France before the invasion of the Nazis are just a part of a collection that some day will stand as a visual history of the Axis curse.

LIFELINES

Born, James FitzPatrick, Feb. 26, Shelton, Conn.; Educated, grammar and high school, Shelton, Yale University, American Academy of Dramatic Art, New York; In 1924 formed FitzPatrick Pictures to make one-reel biographical subjects; 1928 signed to make Technicolor Traveltalks for Metro-Goldwyn-Mayer; Circumnavigated globe three times; In 1938 married Lesley Champlin, Chicago newspaper woman; Has two daughters; Lives in Beverly Hills, two months each year, but talks of permanent retirement to his 90-acre island in the San Juan Islands, fifteen miles from Victoria, British Columbia; Height, 5 feet, 8 inches; Weight, 165 pounds; Hair, dark brown; Eyes, blue; Hobbies golfing, fishing, travel.

John Nesbitt

VIA his one-reel motion picture series, and the radio program bearing the same name, "The Passing Parade," the voice of John Nesbitt has become well-known in virtually every corner of the world.

Nesbitt specializes in strange and unusual facts about strange and unusual people. Genius at research, a phenomenal memory and a provocative, exciting voice have carved out for him one of the most amazing careers in motion picture history. This career reached a new peak when he won both awards given by the Academy of Motion Picture Arts and Sciences for best short subjects of the year. His one-reel winner, *Of Pups and Puzzles*, dealing with psychological experiments with dogs and monkeys. The two-reel award went to *Main Street on the March*.

John Booth Nesbitt was born in Victoria, British Columbia on August 23. His parents were Norman Hill and Elizabeth Nesbitt. During the last years of his life his father was a Unitarian minister. Earlier he had been a noted writer, public speaker and traveller. The foundation of John Nesbitt's first radio program, in 1933, was a collection of clippings and research material left by his father.

The family lived during John's early boyhood in New York and Boston, but the later years were spent in San Francsico, Oakland and Berkeley. He was educated at Berkeley High School, the University of California and St. Mary's College. He is still studying for his doctor's degree in English literature, at the University of California.

His ability to phrase facts so that the "man in the street" can appreciate them, comes from an extremely varied experience. He has worked in coal yards, paper mills, and canneries. He has been a janitor in a church. He has shipped on coastal vessels as a common seaman. He learned typewriting to take a job typing half hour radio versions of Shakespearean rolls, and is proud of a comment by George Arliss, "Laddie, keep your head, and I believe some day you will be a very distinguished actor." He played with stock companies in Vancouver and Spokane. He was a professional stage manager in New York and has been newspaper reporter of particular ability in Seattle and Spokane.

Striving to find the proper niche for himself, his efforts from 1930 to 1933 were more physical than mental. Young, he went through a period of dislike of "mental types." But an elderly cannery employee at 65 cents an hour shamed him by his knowledge of, and love for, the writings of Shakespeare and Robert Ingersall. In 1933, following typing of Shakespearean scripts for station KLX, San Francisco, he obtained the job of announcer for KGA, Spokane. In quick succession he sold the idea of a program of strange facts, "Headlines of the Past," which later became "The Passing Parade" on the air and in pictures.

A man with such deep interest in facts would be sure to have hobbies. Nesbitt's are many; fishing, tweeds, fine leathers, books on the Elizabethan drama, stamps, phonograph records. He turned down a film acting job in 1937, but shortly afterwards signed his first M-G-M contract. His more recent pictures discuss such subjects as *Storm*, *To My Unborn Son*, *This Is Tomorrow*, *Trifles That Win Wars*, and *Nursery Rhyme Mysteries*. *The Incredible Stranger*, is a striking novelty which gives special values to the Nesbitt technique of delivery. In the past he has done the 1938 Academy Award winner *That Mother's Might Live* (telling of Dr. Semmelweiss who, through discovery of antisepsis, banished child birth fever); *The Story of Alfred Nobel*, vignette of the man who discovered dynamite, and donated a Peace Prize; *They Live Again*, dealing with the discovery of insulin; *The Flag Speaks*, manners and customs dealing with the American Flag.

He lives in Beverly Hills, but yearns for a house in the country. He married Bernice Gwin of Blandsburg, Pa. in 1937. They have one child, Michael.

LIFELINES

Born John Booth Nesbitt, Aug. 23, Vancouver, British Columbia. Parents—Norman Hill and Elizabeth Nesbitt. Father was lecturer, traveler, writer and Unitarian minister. Educated, Berkeley High School, University of California, St. Mary's College. Began life as a manual laborer, but, in 1933 became radio announcer and commentator. His series of "strange fact" films for Metro-Goldwyn-Mayer known as *The Passing Parade*, same title as his radio broadcast. They began in 1938. He lives in Beverly Hills. Is married to Bernice Gwin of Blandsburg, Pa. (1937). They have one child, Michael.

Pete Smith

THE face of one of filmdom's most successful stars, Pete Smith, has never been seen on a motion picture screen.

Smith is commentator for the successful series of Metro-Goldwyn-Mayer short subjects known as "Pete Smith Specialties." With his unusual voice, irrepressible sense of humor and specialized knowledge of how the average man and woman thinks, Smith has explained, behind screened images, such varied topics as radium, archery, how to cut a diamond, how to hurdle, how to pole vault, the technique of carving, the fine points of tennis, golf, bowling, swimming, ping pong, the economic dangers of chain letters, common sense points about inflation, hints for the newly married, etc., etc.

Pete Smith was born in New York City Sept. 4th. He is the son of August and Freda Smith. His father, now deceased, was a cooper. His mother currently resides in Staten Island. Educated in the grade schools of New York, and at DeWitt Clinton High School, at night he sang with a newsboy quartette.

He attended business college, later becoming a shorthand expert for an importing concern. Next he became advertising solicitor and reviewer for The Players, weekly publication of an organization of vaudeville actors, known as The White Rats.

The paper expired the day Smith was hired. He then became film critic for The Billboard.

When Hobart Bosworth formed his own picture company Smith was its publicity director. He left to become assistant to the most famous press agent of a publicity conscious era, the late Harry Reichenbach.

Such experience brought Pete Smith the berth as publicity director of the Long Island Famous Players Studio, and later the publicity head of Artcraft Pictures. Both were units of what is now the Paramount organization.

His knowledge of the American public and their reactions was further sharpened by an extended national tour ahead of Douglas Fairbanks' *Robin Hood*. Producer-Director Marshall Neilan brought him to California as publicity director. Completing his contract with Neilan, Smith became the most successful independent publicity agent in Hollywood. He handled a majority of the great stars of that time. His success led Metro-Goldwyn-Mayer to sign him in 1925 as publicity director for the newly merged companies. He established the prestige of M-G-M as the leader in terms of star power with his campaigns on each of the company's stars at that time.

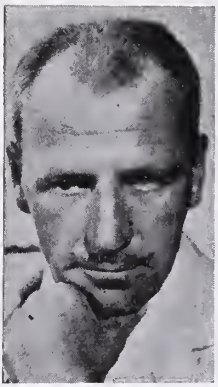
At that time Pete's friend, Joe Farnham, died. Farnham had started a new series of narrated shorts films, the first of their kind. Farnham's start, a reel on fishing, was so successful that exhibitors demanded more. Pete stepped in with his nimble wit, scored a bullseye with his first *Wild and Woolly*, and has continued to mount in popularity with audiences year by year. He won the 1940-41 Academy Awards with *Quicker'n a Wink*, and in 1937 with *Penny Wisdom*, great among the special series he has devoted to the interests of the housewife. The 1941 polls of the Motion Picture Herald, Boxoffice and Showman's Trade Review named his Specialties the best in the one-reel field. A poll of the 184 Interstate Theater Circuit managers listed Pete Smith shorts in first place. Newer Pete Smith shorts include *The Seventh Column, Seeing Hands, Groovie Movie, Home Maid, Scrap Happy, Water Wisdom, Movie Pests, Practical Joker, Sportsman's Memories, Fixin' Tricks, Movies In the Making.*

He married Marjorie Ganss of New York City in 1928. They have one son, Douglas, named in honor of Smith's early day cinema associate, Douglas Fairbanks, Sr.

Pete is often referred to by movie critics and commentators as "The Invisible Star" and his voice is now familiar to thousands of film fans.

LIFELINES

Born, Pete Smith, Sept. 4, New York City, son of August and Freda Smith; Educated, New York grade schools, DeWitt Clinton High School, business college; Successively a stenographer, ad solicitor, film critic, assistant to the late public relations genius, Harry Reichenbach, and publicity director for Famous Players, Artcraft, Hobart Bosworth and Mickey Neilan Productions, advance man for Douglas Fairbanks' *Robin Hood*, headed his own Hollywood publicity agency; Was signed in 1925 as publicity director for Metro-Goldwyn-Mayer; Became producer and commentator of Pete Smith Specialties eleven years ago; Married to Marjorie Ganss, of New York, in 1918; One son, Douglas; Likes golf, fishing, bridge; Is 5 feet, 9 inches tall, brown hair, blue eyes.



Carey Wilson

CAREY WILSON is the commentator for a series of Metro - Goldwyn - Mayer short subjects bearing the trade name "Miniatures."

These have attained definite artistic and financial success. Their basic appeal is simple. They cater to that very large "bump of curiosity" which is integral in every human being. Wilson gives both sides of strange problems and then leaves the answer to the audience with the final provocative phrase, "What do you think?" He did a series of historical mysteries. *The Man In the Barn* queried, "Was John Wilkes Booth killed by his pursuers, or did he escape?" *The Bravest of the Brave* asks whether Marshal Ney of France was shot by a firing squad, or did he die, a schoolteacher in the Carolinas? *A Door Will Open*, and three subjects all bearing the title, *What Do You Think?*, covered both sides of the query, "Is there such a thing as ghosts?" Interesting men have likewise challenged Wilson's attention. He did *The Great Heart*, about *Father Damien*, priest of a leper island; *The Man Who Changed the World*, James Hargreaves, inventor of the spinning jenny; *A Failure At Fifty*, an episode in the life of Abraham Lincoln; *The Great Meddler*, Henry Berg, founder of the Society for the Prevention of Cruelty to Animals.

He saw enormous public appeal values in the amazing prophecies made about the war today, by Miquel de Nostradamus, who died five hundred years ago. The Prophecies have been available for a half a thousand years, but it took Carey Wilson to remove them from dusty archives; to make them into the most startling short subjects ever filmed. Their titles are *Nostradamus*, *More About Nostradamus*, *Further Prophecies of Nostradamus*.

Such accomplishments in a single field, motion picture short subjects, would seem more than ample achievement for one man. But this short subject success represents only the avocation of Carey Wilson.

He was born March 19 in Philadelphia, Pa. His parents were Anna Margaret and William Trego Wilson.

The family moved to Rutherford, New Jersey, where young Wilson attended high school. A job as an usher in a Rutherford theater led to the post of film salesman for Famous Players, in 1912. With this firm he became district sales manager for New York. With William Fox he became, successively, assistant to Winfield Sheehan, general sales manager and foreign sales manager. In the latter post he covered the Orient and Australia.

Returning to the United States he became general sales chief for First National Pictures and then manager of the Peerless studio at Fort Lee, New Jersey. But the sale of his story, "Passion Fruit," for $3,000, brought abandonment of his salesman's briefcase. From that moment he was a writer, and later a producer of feature films. He was scenario writer for *Ben Hur* and *Mutiny On the Bounty*. His list of successful box office features fills several pages. In the last few years, in addition to his attainments in the short subject field, he has supervised the writing and production of two of the most successful series of feature pictures ever made, the Hardy Family pictures, and the Dr. Gillespie series. He was awarded a Master of Arts degree by Colorado State College for his production of the Hardy Family pictures.

He is married to Carmelita Geraghty, former screen player, and lives in a Colonial type home in Bel-Air. He has no hobbies except work and the radio. No hobbies? He is one of the most omnivorous readers in America. He reads incessantly, and because of his inquisitive propensities his interests run the whole gamut of human life.

LIFELINES

Born, Carey Wilson, March 19, Philadelphia, Pa., son of Anna Margaret and William Trego Wilson; High school education, Rutherford High School, Rutherford, N. J.; Related to John Hart, signer of the Declaration of Independence; Usher, Rutherford Theater, film salesman (1912), Famous Players, district sales manager for New York, Famous Players, for William Fox (1914-1916), assistant to Winfield Sheehan, general sales manager, general foreign sales manager (1918), general sales manager 1st National, managed Peerless studio, Fort Lee N. J., wrote *Passion Fruit*, 1918; *Ben Hur*, *Mutiny On the Bounty*, and others; For past several years, additional to his short subject series, has supervised the highly successful Hardy Family and Dr. Gillespie pictures; Is married to Carmelita Geraghty, former screen actress; Blonde hair; Blue eyes; Weighs 162 pounds.

Addenda

Frank Sinatra

TRULY the phenomenon of the current entertainment world, Frank Sinatra has climbed to stardom via the most fantastic success story of the era. "The Voice," as he is known to thousands of his fans, first captured the imagination of his following while a featured singer with the Harry James and Tommy Dorsey dance bands, later became a radio, night club and juke box celebrity singing independently, and now has become a star on movie theater marquees.

All this in little more than a year!

For his third starring picture, he signed with Metro-Goldwyn-Mayer to co-star with Gene Kelly, Kathryn Grayson and Jose Iturbi in *Anchors Aweigh*, his most spectacular musical production to date.

It was youthful America that awakened more adult America to the charm of Sinatra Since the first outburst from his fans was heard, he has become a favorite of servicemen overseas and at home, has smashed every attendance record of New York's Waldorf-Astoria Hotel with a personal appearance in the smart Wedgwood Room, and has set a new attendance standard for the Hollywood Bowl, where he followed such artists as John Charles Thomas, Arturo Rubinstein and Lily Pons.

The saga of Sinatra began in Hoboken, N. J., on Dec. 12. He was the only child of Martin and Natalie Sinatra, who likewise were born in Hoboken and who dreamed that someday young Frankie would become a civil engineer. The father, now a member of the Hoboken Fire Department, formerly boxed under the ring name of Marty O'Brien.

Frankie, as a teen-ager, attended Demarest High School in Hoboken, where he first displayed fine athletic prowess, playing on the championship basketball team winning a trophy in swimming and as a member of the track team. He also began singing—with the high school band and glee club.

After school sessions, he worked on the delivery truck of a Hoboken newspaper, the Observer, and here it was that his ambition to become a newspaperman was born. Upon graduation, he landed with the same paper as a copy boy, then became a sports reporter.

This was his position when one night he took his best girl, Nancy Barbato, now Mrs. Sinatra and the mother of three-year-old Nancy Sandra and four-months-old, Frank Wayne Sinatra, Jr., to see a Bing Crosby picture at a neighborhood theater. Right then he changed his mind about becoming a newspaper man. He decided that more than anything else in the world he wanted to be a singer!

He promptly resigned from the newspaper and auditioned with Major Bowes, winning first prize singing "Night and Day." He was sent to the West Coast with a Major Bowes unit, but returned to Hoboken after three months, homesick for his family.

It was while singing there that Sinatra was heard by Harry James, and signed as vocalist with the newly organized James' band. Six months later, he went with Tommy Dorsey, and his recordings of "I'll Never Smile Again," "Night and Day" and "This Love of Mine" began setting new phonograph record marks.

Sinatra made his first picture with Dorsey, *Las Vegas Nights*, and followed with Metro-Goldwyn-Mayer's *Ship Ahoy*, in which he sang two songs. In October, 1942, he left Dorsey to go on his own. After a highly successful tour, and the start of his own radio program, he appeared in his first starring picture, *Higher and Higher*, for R.K.O., and followed it with *Manhattan Serenade*. Then came his Metro-Goldwyn-Mayer contract and his stellar role in *Anchors Aweigh*.

Sinatra's slight appearance is deceptive. He is one of the busiest men in show business today, doing two radio programs weekly, owning an interest in heavyweight fighter Tami Mauriello and a song-publishing company, and recording new song hits regularly in addition to his newly acquired screen career. He eats heartily, without putting on weight, and boxes daily for exercise.

LIFELINES

Born, Frank Sinatra, December 12, in Hoboken, N. Y., son of Martin and Natalie Sinatra; Educated, Demarest High School, Drake Institute; Married, February 4, 1929, to Nancy Barbato; Daughter, Nancy-Sandra, son, Frank Wayne, Jr.; Height, 5 feet 10½ inches; Weight, 140 pounds; Hair, brown; Eyes, blue; Occupations, reporter, singer, actor.

Radio: New York sustaining programs, Major Bowes, Harry James band, Tommy Dorsey band, "Songs by Sinatra," "Hit Parade."

Pictures: *Las Vegas Nights*, *Ship Ahoy*, 1942; *Higher and Higher*, 1943; *Manhattan Serenade*, *Anchors Aweigh*, 1944.

Agnes Moorehead

BORN in Massachusetts, educated in Wisconsin, owner of a farm in Ohio, Agnes Moorehead has spread herself around geographically almost as thoroughly as she has distributed her talents as an actress.

On the stage, her roles have ranged from comedy to high tragedy. In the radio field she reputedly has portrayed more roles than any other feminine player, and now, with equal ease and assurance, is carving a definite niche for herself in motion pictures.

Scoring with "heavy" roles in the films *Citizen Kane* and *The Magnificent Ambersons*, Miss Moorehead was accepted by Hollywood as an exceptionally fine tragedienne. Other powerful performances followed in drab, frustrated or bitter women characterizations. Then she confounded Hollywood's typing of her in such parts when she was chosen by Metro-Goldwyn-Mayer to portray the chic Baroness Aspasia Conti, wise, witty and worldly French woman in the Greer Garson-Walter Pidgeon starring film, *Mrs. Parkington*.

As Aspasia, Miss Moorehead proved she can be a "glamour girl" as well as slattern or shrew.

The daughter of a Presbyterian minister, the late Rev. Dr. John H. Moorehead, Agnes was born in Boston, Mass., on Dec. 6. She received most of her education in Reedsburg, Wisconsin, where her father had a pastorate.

After graduating from Muskingum College, a denominational institution founded by an uncle at New Concord, O., Agnes took post-graduate work at the University of Wisconsin, where she won a master's degree in English and public speaking. During this post-graduate period she taught school in Soldiers Grove, Wisconsin, and coached the local drama club there.

With sufficient money saved to maintain herself for a considerable time in New York, Agnes enrolled at the American Academy of Dramatic Arts. In her class was another young woman later destined to win fame as an actress—Rosalind Russell.

After graduating from the Academy, Miss Moorehead appeared in a succession of Broadway hits, including *Scarlet Pages*, *All the King's Horses*, *Courage*, *Soldiers and Women*, and *Candlelight*.

Turning to radio, the young actress appeared with Beatrice Lillie, Bert Lahr, Al Pearce, Bob Hope, Fred Allen, and other stars of the air. She toured for 20 weeks with Phil Lord and the Seth Parker show.

Soon after she met Orson Welles, Agnes became a regular member of his Mercury Players and when Welles went to Hollywood to make his initial screen production, *Citizen Kane*, he signed Agnes to play Kane's mother.

She had returned to New York and resumed her radio career when Welles recalled her to Hollywood for *The Magnificent Ambersons*. She has played in all Welles' films except the one he made in South America, and in nearly all of his radio plays.

Outside of her acting career, Agnes' chief interest is her 320-acre farm between Zanesville and Cambridge, O. It was a grant to her great grandparents, who came from England, in two deeds, the first signed by President James Monroe and the second by President John Tyler. She raises alfalfa, wheat, oats, corn, soy beans, potatoes, muskmelons, popcorn, and sorghum cane. There are also Hereford cattle, hogs and chickens.

The farm is named Kitchen Middens, a name derived from the many Indian burial mounds scattered over the property.

Miss Moorehead was married to Jack G. Lee, stage and radio actor on June 6, 1930, in New York. Miss Moorehead selected that date because she knew Jack would never forget it. It's his birthday.

LIFELINES

Born Agnes Moorehead, daughter of the late Rev. John H. Moorehead, and Mrs. Mary Moorehead of Reedsburg, Wis. Height, 5 feet, 6 inches; weight, 115 pounds; blue eyes, dark red hair. Educated, Muskingum College and University of Wisconsin. Occupations: Teacher and actress.

Radio: Scores of companies, including the Mercury Players; in 1944 appeared regularly with Lionel Barrymore in *Mayor of the Town* and with Jack Carson and Orson Welles.

Plays: *Scarlet Pages*, *All the King's Horses*, *Courage*, *Soldiers and Women*, *Candlelight*. Last stage appearances in *Dear Abigal*, and *Julius Caesar*, Mercury Productions, in '37 and '38.

Pictures: *Citizen Kane*, *The Magnificent Ambersons*, *Journey Into Fear*, *The Big Street*, *The Youngest Profession*, *Jane Ayre*, 1943; *Dragon Seed*, *The Seventh Cross*, *Since You Went Away*, and *Mrs. Parkington*, 1944.

1924 · 20 YEARS OF LEADERSHIP · 1944

THE HISTORY of *Metro-Goldwyn Mayer*

DURING June, 1944, with world-wide observance, Metro-Goldwyn-Mayer marked its Twenty Year Anniversary—20 years of leadership in the motion picture industry!

Launching more ambitious plans than ever for the future, with more stars and stellar talent under contract, great directors and producers and great story properties, the company's history during the score of years has been one of steady progress. On the sunny June day in 1924 when the merger was consummated that transformed the Metro Film Company into METRO-GOLDWYN-MAYER, the M-G-M player roster bore the names of but six personalities, each of them, however, a name to be reckoned with at the box office—Mae Murray, John Gilbert, Lillian Gish, Lon Chaney, Ramon Novarro and Antonio Moreno. Today there are 33. On the featured player list are more than 100 outstanding names.

The original glass stages of that earlier day have been succeeded by thirty-one modern sound proof structures.

The employee role has grown in the score of years from 600 to 4750.

Inspiring Success Story

The advent of Metro-Goldwyn-Mayer as the leading producer of motion pictures is an inspiring and dramatic story of American initiative, industry and foresightedness. Each of the names constituting the triple firm name has special interest and significance. A quarter of a century ago, the original Metro Film Company had its studios on Cahuenga Boulevard near Santa Monica Boulevard, in Hollywood. One of the franchise holders in the old Metro company was Louis B. Mayer. He had come to Hollywood after having been a successful exhibitor and distributor of motion pictures in New England. The Goldwyn of the firm name derives from the Samuel Goldwyn Studios in Culver City. It was stipulated that the name "Goldwyn" was to remain as a part of the new company's name, although Samuel Goldwyn himself would have no part in the operation of the new organization.

Greer Garson was introduced to America in 1939 in *Goodbye, Mr. Chips,* and the year was highlighted by such Metro-Goldwyn-Mayer productions as *The Women,* starring Norma Shearer, Joan Crawford and Rosalind Russell; *Ninotchka,* starring Garbo; *Babes In Arms,* with Mickey Rooney and Judy Garland; *Northwest Passage,* starring Spencer Tracy with Robert Young; *Balalaika,* starring Nelson Eddy and Ilona Massey, and *Idiot's Delight,* co-starring Clark Gable and Norma Shearer.

Procession of Hits

Gable, Tracy, Claudette Colbert and Hedy Lamarr were starred in 1940 in *Boom Town,* which led a hit procession of the year including Tracy in *Edison the Man,* Judy Garland in *Wizard of Oz,* Robert Taylor in *Flight Command,* Norma Shearer and Taylor in *Escape,* Mickey Rooney in *Young Tom Edison,* Margaret Sullavan, James Stewart, Robert Young and Frank Morgan in *The Mortal Storm,* Greer Garson and Laurence Olivier in *Pride and Prejudice,* Rooney and Garland in *Strike Up the Band.*

The Philadelphia Story, in 1941, starred James Stewart and Katharine Hepburn; Clark Gable and Lana Turner were starred in *Honky Tonk,* Greer Garson and Walter Pidgeon in *Blossoms in the Dust,* Gable and Rosalind Russell in *They Met in Bombay,* Jeanette MacDonald and Nelson Eddy in *Bittersweet,* Joan Crawford in *A Woman's Face,* and *Whistling in the Dark* introduced the comedian, Red Skelton, Frank Morgan and Kathryn Grayson were hits in *The Vanishing Virginian.*

Mrs. Miniver, starring Greer Garson and Walter Pidgeon, was the phenomenal production of 1942. Miss Garson won the Academy Award for her performance, and the production won the Oscar as the year's best, with "supporting player" award to Teresa Wright and the screenplay honors going to George Froeschel, Claudine West and Arthur Wimperis. That same year Metro-Goldwyn-Mayer released such other outstanding productions as *Random Harvest,* starring Greer Garson and Ronald Colman; *Somewhere I'll Find You,* Clark Gable and Lana Turner starring; *H. M. Pulham, Esquire,* starring Hedy Lamarr and Robert Young; Abbott and Costello in *Rio Rita* and other outstanding attractions that have helped make screen history.

New Stars Discovered

The year 1943 was notable for the Greer Garson-Walter Pidgeon starrer, *Madame Curie; Bataan,* starring Robert Taylor, in which America discovered Robert Walker—now a Metro-Goldwyn-Mayer star; *Salute to the Marines,* starring Wallace Beery, with Fay Bainter; *Best Foot Forward,* starring Lucille Ball, which brought to Hollywood from the Broadway stage play a wealth of new, young talent—June Allyson, Kenny Bowers, Nancy Walker and Tommy Dix, and in which Gloria De Haven made her screen debut; Kathryn Grayson in *Thousands Cheer,* with Mary Astor and John Boles, and presenting the new sensational dancing star, Gene Kelly; *Du Barry Was a Lady,* starring Lucille Ball and Red Skelton, with Kelly again scoring sensationally, and *Lassie Come Home,* starring Roddy McDowall with Donald Crisp and Elsa Lanchester.

1944 a Peak Year

By mid-year of 1944, M-G-M had such acclaimed or assured hits in production as *Bathing Beauty,* starring Red Skelton, Esther Williams; *Kismet,* starring Ronald Colman, with Marlene Dietrich; *The Canterville Ghost,* starring Charles Laughton; Mickey Rooney's first Technicolor starrer, *National Velvet;* the Van Johnson starrer, *Two Girls and a Sailor,* with June Allyson, Gloria De Haven, Jose Iturbi and Jimmy Durante; *Music for Millions,* starring the wonder child of *Lost Angel,* Margaret O'Brien; *Airship Squadron 4,* starring Wallace Beery, first film story of the Navy's lighter-than-air-service; *Three Men in White; Ziegfeld Follies,* greatest musical extravaganza ever attempted, with twenty-one stars and a group of the world's most beautiful girls; *Marriage Is a Private Affair,* marking star Lana Turner's return to the screen after a year's absence; Abbott and Costello in *Lost In a Harem;* Ann Sothern in *Maisie Goes to Reno;* Judy Garland in *Meet Me In St. Louis,* with Margaret O'Brien, Mary Astor, Lucille Bremer; *Mrs. Parkington,* teaming Greer Garson and Walter Pidgeon again; *The Seventh Cross,* starring Spencer Tracy; *The Honest Thief,* starring Wallace Beery; *The Thin Man Goes Home,* again starring William Powell and Myrna Loy; *Thirty Seconds Over Tokyo,* with Spencer Tracy as General Doolittle and Van Johnson, Robert Walker and Phyllis Thaxter.

Seventy Academy Awards

Nearly forty per cent of all awards of the Motion Picture Arts and Sciences have gone to Metro-Goldwyn-Mayer stars, directors, writers and technicians—more than seventy "Oscars" in all. Winning productions have been *Mrs. Miniver, Gone With the Wind, The Great Ziegfeld, Grand Hotel, Mutiny on the Bounty,* and *The Broadway Melody.*

Actor and actress winners were Norma Shearer *(The Divorcee),* Marie Dressler *(Min and Bill),* Helen Hayes *(The Sin of Madelon Claudet),* Luise Rainer *The Great Ziegfeld),* Luise Rainer *(The Good Earth),* Vivien Leigh *(Gone With the Wind),* Greer Garson *(Mrs. Miniver),* Lionel Barrymore *A Free Soul),* Spencer Tracy *(Captains Courageous),* Spencer Tracy *(Boys Town),* Robert Donat *(Goodbye Mr. Chips),* James Stewart *The Philadelphia Story),* and Van Heflin *(Johnny Eager).*

Mayer Productions had originated when Louis B. Mayer leased the old Selig Studio on Mission Road, Los Angeles, and exploited stars including Norma Shearer, Renee Adoree, Anita Stewart and Mildred Harris Chaplin.

Necessity Brought Merger

Back of the merger was a motivating purpose. Loew's Theatres, grown from nickleodeon to dominancy in the entertainment field, needed a continuous supply of high quality pictures. To overcome this lack, Marcus Loew had purchased the Metro Film Company. But even this new source was not sufficient to supply entertainment for the growing Loew chain of theaters.

Louis B. Mayer, meanwhile, after taking over the Selig Studio, had solidly entrenched himself as an outstanding producer, with such hits as *The Dangerous Age*, *The Child Thou Gavest Me* and others — released through Metro and First National. He had brought the youthful, but brilliantly promising Irving G. Thalberg into his organization. When Loew, Nicholas M. Schenck and David Berstein (Loew organization executives) decided to expand their producing facilities, Mayer was ready.

Mayer Takes Charge

So it was that in May, 1924, there came into being the Metro-Goldwyn-Mayer corporation for the production of motion pictures. Louis B. Mayer, with Thalberg and Harry Rapf, former stage producer and successful film producer, as associates, took charge of production. He has been at the helm since. The original plant covered 40 acres. Today it is distributed over 175 acres. Mayer and Thalberg were in firm agreement that the important thing in the production of pictures is "star power."

They had the nucleus of a magnificent list of directors: Hobart Henley, Fred Niblo, King Vidor, John M. Stahl, Robert Z. Leonard, Tod Browning, Edmund Goulding, Marcel de Sano, Christy Cabanne, Benjamin Christianson and Jack Conway.

Cavalcade of Hits

Starting with the never-to-be-forgotten *The Big Parade*, completed in the first year of the company's existence, M-G-M immediately became the acknowledged leader of the industry. This picture started a long list of top hits from Metro-Goldwyn-Mayer year after year—*The Merry Widow*, *Flesh and the Devil*, *Ben Hur*, *Tell It to the Marines*, *Broadway Melody*, *Min and Bill*, *Trader Horn*, *Grand Hotel*, *Tugboat Annie*, *Dinner at Eight*, *Mutiny on the Bounty*, *San Francisco*, *The Good Earth*, *Boys Town*, *Wizard of Oz*, *Boom Town*, *Honky Tonk*, *Mrs. Miniver*, *Random Harvest*.

And, highlighting 1944, the Anniversary Year, was *The White Cliffs of Dover*, starring Irene Dunne; *Dragon Seed*, starring Katharine Hepburn and Walter Huston, and *An American Romance*, starring Brian Donlevy.

Sound had not been introduced when Metro-Goldwyn-Mayer was formed in 1924. Some of the company's best remembered productions of the silent screen era were *He Who Gets Slapped*, in which Norma Shearer appeared with Lon Chaney; *Tess of the D'Urbervilles*, *The Great Divide*, *Sally*, *Irene and Mary*, and *The Scarlet Letter*, to list but a few.

Early Sound Successes

In 1928, sound came. Metro-Goldwyn-Mayer's first partial talking picture was *Alias Jimmy Valentine*. Norma Shearer starred in M-G-M's first 100 percent sound picture, *The Trial of Mary Dugan*.

Garbo was first heard on the screen in *Anna Christie*, and other notable sound pictures which followed from 1929 to 1934, included the original *Broadway Melody*, *The Last of Mrs. Cheney*, *The Bridge of San Luis Rey*, *Trader Horn* (filmed in Africa), *Susan Lennox*, *A Free Soul*, *The Sin of Madelon Claudet*, *Emma*, *Mata Hari*, *The Guardsman*, *Red Headed Woman*, *Strange Interlude*, *Rasputin and the Empress*, *Treasure Island*, *Viva Villa*, and the first *Thin Man* picture.

The year 1935 was a record year for outstanding production by Metro-Goldwyn-Mayer, the list including *David Copperfield*, *Naughty Marietta*, in which Nelson Eddy became an overnight star; *Forsaking All Others*, *Mutiny On the Bounty*, *A Tale of Two Cities*, *A Night at the Opera* and *China Seas*.

Incubator of Stars

Star after star began to emerge under the trademark of Leo as M-G-M's great record—a portent of today's huge output of hits—continued to mount. Clark Gable and the late Jean Harlow were teamed in *Saratoga;* Garbo and Charles Boyer charmed in *Conquest;* Robert Montgomery gave his eerie star performance in *Night Must Fall*.

In 1937, Spencer Tracy won the Academy Award in *Captains Courageous*, and Louise Rainer took the Oscar for best actress' performance in *The Good Earth*. The next year saw Norma Shearer and Tyrone Power teamed in *Marie Antoinette;* Robert Taylor in *A Yank at Oxford* introduced Vivien Leigh to American audiences. Jeanette MacDonald and Nelson Eddy starred in *The Girl of the Golden West*, and *Shopworn Angel* starred Margaret Sullavan, James Stewart and Walter Pidgeon. Robert Taylor, Margaret Sullavan and Franchot Tone were in *Three Comrades*, and Taylor scored in *The Crowd Roars*.

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